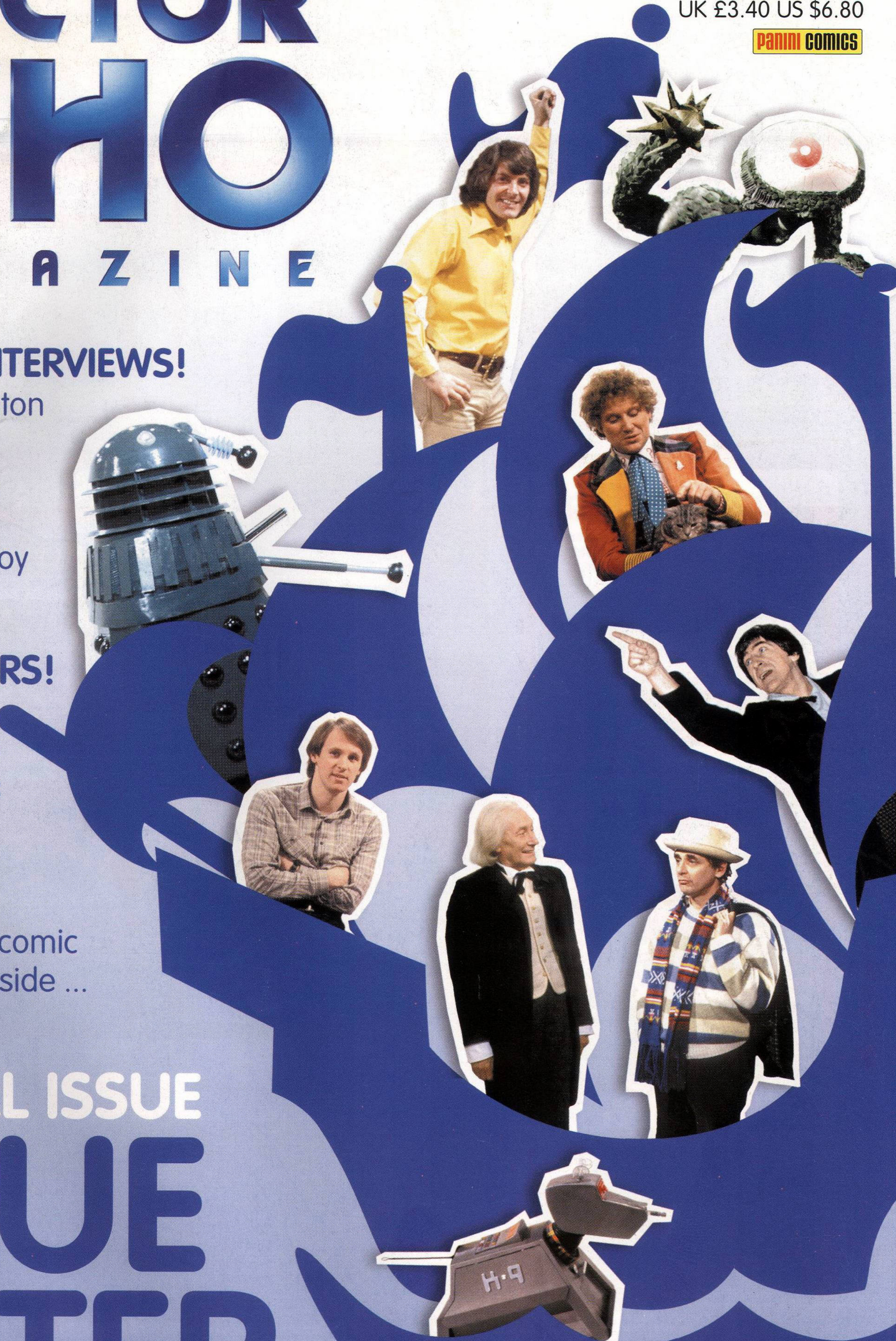
DOCTOR WHO™ MAGAZINE

THRILLING ADVENTURES IN STICKY-BACK PLASTIC
ISSUE 334 17 SEPTEMBER 2003
UK £3.40 US $6.80
PANINI COMICS



CLASSIC INTERVIEWS!

Patrick Troughton
Jon Pertwee
Peter Davison
Colin Baker
Sylvester McCoy

GUEST STARS!

We speak to
Sarah Greene
and Janet Ellis

PLUS!

A brand-new comic
strip begins inside ...

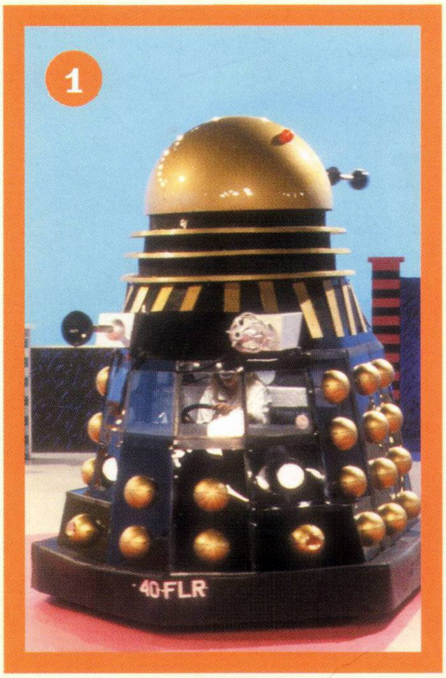
SPECIAL ISSUE
BLUE PETER

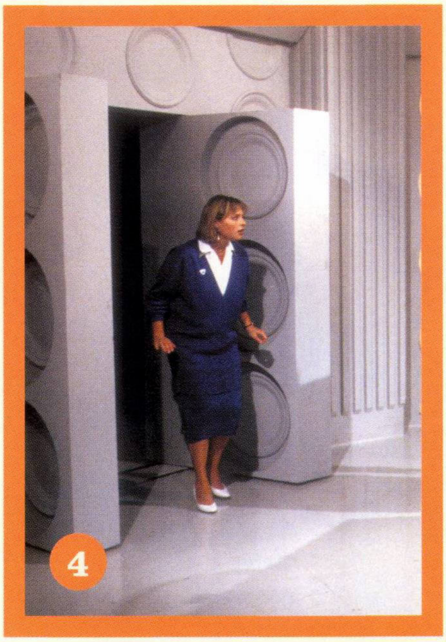
We investigate this legendary show's unique relationship with **Doctor Who!**

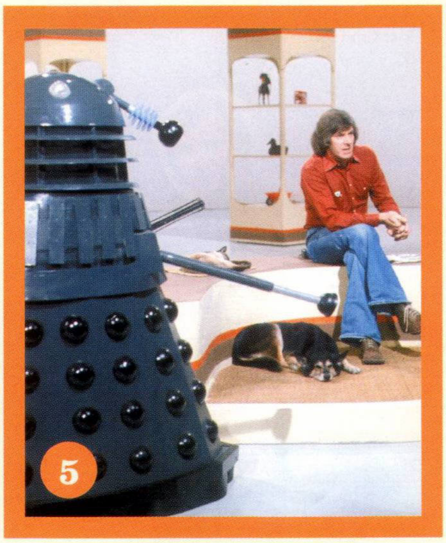
34>
9 770957 981004

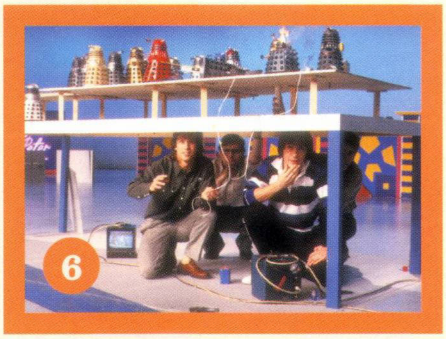
Do you recognise any of these pictures?

They've all been in 'Blue Peter'! The answers are at the bottom of the page, but you'll need to find a mirror to read them!









Answers

1. Caron drove this splendid Dalek Car into the studio back in 1987

2. Katy, Stuart and Konnie got all dressed up as three of the Doctor Whos when some fans came in to show off their websites in 1999

3. Lesley, John and Peter showed the viewers how to make this wonderful 'Doctor Who' Theatre over three editions in 1977

4. Janet found herself inside Doctor Who's TARDIS in 1986 when he landed in the studio to tell her all about 'The Trial of a Time Lord'

5. Former 'Doctor Who' assistant Peter Purves was joined in studio by one of his old enemies in 1975 when a home-made fund-raising Dalek was stolen by students

6. In 1986 a whole army of Daleks invaded the studio as model-maker Stuart Evans brought along some of his marvellous miniatures

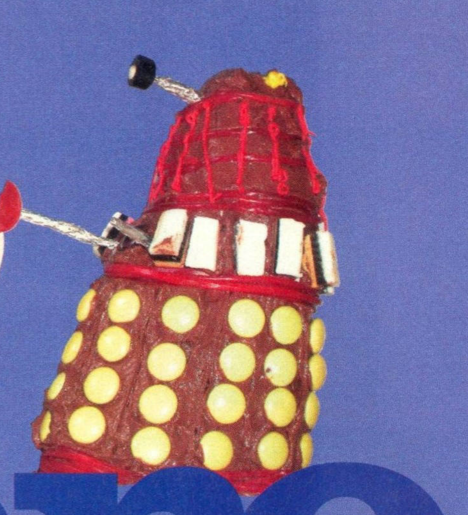
7. Peter, Val and John had to contend with more mechanical monsters in 1967 as they launched the 'Blue Peter' Design a Monster competition

8. Mark Curry looked suspiciously like a famous time-traveller in the 1998 'Blue Peter' Pantomime 'Back in Time for Christmas'

9. When Colin Baker – alias Doctor Who number six – visited 'Blue Peter' in 1984, he managed to work some Time Lord magic on Jack the Cat!

10. Dastardly alien Sil allowed Peter Duncan to sample his marsh-minnows in 1986 – luckily they were just tinned peaches!

Hello There!



Welcome to **Doctor Who Magazine**'s very first 'Blue Peter' Special! We've all been very busy since our last issue, making something a little different, which we think you'll rather enjoy. Lots of our regular features are 'on hiatus' this month to make room, but don't worry as they'll all be back with us in issue 335 (which also features an exciting 'Fact of Fiction' on 'Invasion of the Dinosaurs', the second part of our fascinating feature 'The Accidental Tourist', the conclusion of our in-depth interview with Mark Gatiss, a chat with Nyder actor Peter Miles and a bumper selection of reviews – it's out on the 18th of September so be sure to remind Mums and Dads and Aunts and Uncles to buy it for you!)

But back to this month's super issue. Now if you're a fan of 'Blue Peter', you'll probably remember that the first episode was on the 16th of October 1958. Since then there's been lots of excitement and adventure in over 3500 editions. But when it first started, no one knew quite if it would catch on!

It did, of course, and over the years 'Blue Peter' devoted many, many editions to the adventures of Doctor Who and his time-travelling TARDIS. Over the next 30-odd pages, we'll be looking at how the 'Blue Peter' team helped rescue two stolen Daleks, what happened when K9 met Shep, and having adventures in the 'Doctor Who' Toy Theatre! We'll also be chatting to two of the lovely 'Blue Peter' girls who have joined the Doctor on some of his scariest intergalactic adventures, plus the latest Doctor Who begins a thrilling new comic strip adventure.

Meanwhile, Clayton and Andrew got to visit the BBC and dig up lots of exciting pictures, Tom went into the kitchen to make a delicious Dalek treat (which you can see at the top of the page – didn't he do well?) and even Neska the office cat was anxious to help by trailing inky paw-prints all over Paul's precious page designs!

We do hope you enjoy it – why not write in to let us know what you think?

Clay Tom Paul

EDITOR CLAYTON HICKMAN
ASSISTANT EDITOR TOM SPILSBURY
DESIGN PAUL BURLEY
CONSULTANT ANDREW PIXLEY

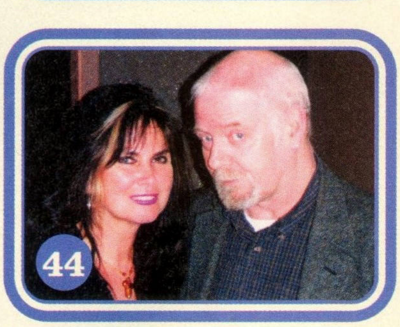
PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

BLUE PETER BADGES TO
Benjamin Cook, Kevin Davies, Janet Ellis, Gary Gillatt, James Goss, Sarah Greene, Derek Handley, David J Howe, Daniel Judd, Stephen O'Brien, Ray and Jo Pixley, Steve Roberts, Julie Rogers, Jan Vincent-Rudzki, Kevin Taylor, Martin Wiggins, BBCi, BBC Books and Big Finish

GOLD BLUE PETER BADGES TO
Richard Marson and the 'Blue Peter' office for all their invaluable help

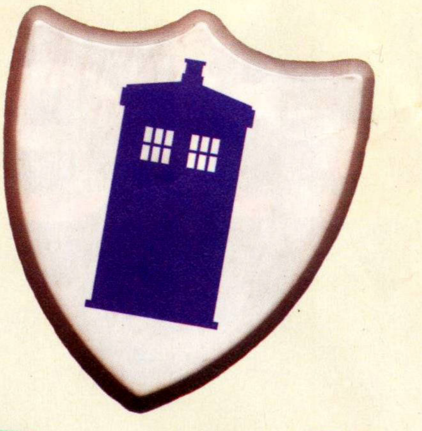
DISPLAY ADVERTISING
LISA PALFREY AT **ESSENTIAL MEDIA**: 020 7405 7577

In this issue...



Doctor Who Magazine™ Issue 334.
Published by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ.
Published every four weeks.
All *Doctor Who* material is © BBCtv. *Doctor Who* logo © BBC Worldwide 1996. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated.
No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental.
Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork.
Printed in the UK. "I think John Noakes should be the new Dr Who. He could say 'Get down, monsters!' to the monsters."
Newstrade distribution: Marketforce (UK) Ltd, 020 7907 7728
Subscriptions: MRM, 01858 410510. ISSN 0957-9818

Who Peter



Presented by Andrew Pixley

“Hello!”

“Well, today we’ll be showing you how to make your own *Doctor Who* theatre, taking a look at some of the most scariest monsters ever seen on television, and bringing you an update on some stolen Daleks.”

“Plus – there’ll be a chance to design your own monster which is tough enough to face the Daleks and win a super prize!”

“Yes, and later on the new Doctor Who will be dropping by in his TARDIS for a chat.”

But first, a contrived link. Two BBC programmes which spanned the decades, both entertaining generations of children, both guided in their formative years by no-nonsense women, both major parts of British popular culture to the extent that they warranted BBC2 theme nights, both embarking upon outer space adventures to unearthly sounds conjured up by the soundsmiths of the Radiophonic Workshop, both featured on Leslie Crowther’s 1966 *Crackerjack* pantomime *Alice Through the Goggle Box* ... and both offering highly attractive female regulars called Romana.

Yes – one is obviously *Doctor Who* and the other, as you’ve probably guessed by now, is the long-running children’s magazine *Blue Peter*, a twice-weekly (or thrice-weekly from October to March) ingredient of CBBC and currently celebrating its 45th anniversary on the air. And *Blue Peter* has always been outstandingly kind to *Doctor Who*. Right from the time when the time traveller’s television outings were only a few weeks old, *Blue Peter* took its younger cousin under its wing, and even long after the TARDIS departed from BBC1 on a regular basis, the show continued to spread the word to new waves of youngsters, eager for the stimulation offered by possibly the most imaginative television series format ever devised.

Over the years, there have been over 50 editions of *Blue Peter* with coverage of *Doctor Who*, spanning from having half a programme devoted to the show’s tenth anniversary, right the way down to a brief and rather surreal encounter with a wannabe Voc robot half-way down the walls of Television Centre. End to end, the material would run longer than a six-part *Doctor Who* story itself, and no other television show can boast such close connections with those famous adventures in space and time.

But *Doctor Who* and *Blue Peter* also have another common factor – a stigma which has tarred them in the face of the great British public. They were cheap and cheerful home-grown shows, offering cosy entertainment and born of an age when the BBC was still a rather straight-laced organisation, apparently clinging to its nice middle class audience (while the lower classes had been tempted away by the dazzling commercials of independent television, the upper classes stolidly refused to allow this vulgar new media into their homes). *Doctor Who* has had its share of mockery over the years as the common psyche seized upon icons such as wobbly silver-sprayed cardboard sets, alien worlds which look suspiciously like Springwell Lock Quarry, and spaceships bearing an uncanny resemblance to detergent liquid bottles. Indeed, the clichés – many incorrect – so merrily recycled by comedy sketches in need of a cheap gag often extend to *Blue Peter* with its eternally gleeful presenters, holier-than-thou morality and endless household items crafted lovingly from sticky-back plastic.

Naturally, for the true believer, although there are elements which support these widely held notions, we all know that the truth found when one digs deeper is far more wholesome. *Doctor Who* made astounding use of its technical resources and developed new production techniques while offering some sophisticated science fiction, drama and comedy scripts. *Blue Peter* likewise has encouraged and developed the talents of millions of children via its competitions and features, has tackled sensitive and powerful topics in a manner suitable for a developing mind, and encouraged generations to try to make the world a better place through its appeals and dedication to green issues.

Of course, some *Doctor Who* fans find the whole notion of their show being covered by *Blue Peter* just a tad embarrassing. First and foremost, *Blue Peter* is a kids’ show – and this seems to categorise *Doctor Who* firmly as such. Well, apart from the fact that Donald Wilson, Sydney Newman and ‘Bunny’ Webber originally devised

What is Blue Peter?

First broadcast on Thursday 16 October 1958, *Blue Peter* was designed to appeal to five to 12-year-olds and was originally produced by John Hunter Blair, although its most prolific figure was editor Biddy Baxter under whose aegis the show of today developed between November 1962 and June 1988. Two to four presenters generally cover around five items in each show with location reports, historical and science items, exhibition coverage, new inventions, animal care and ‘makes’ and ‘cooks’ the primary ingredients. The show has grown from weekly editions to a key item of the BBC1 schedule, broadcast up to three times a week all year, and with the summer spent on horizon-widening trips to far off lands. The most recognisable icon of the series is the *Blue Peter* badge, designed by artist Tony Hart, different styles of which have been awarded over the years to make the children part of the experience. Ever since 1962, *Blue Peter* has held a successful Christmas appeal, encouraging children to work towards targets such as lifeboats, old people’s centres, horses for handicapped riders, guide dogs for the blind and supplies to fight famine, blindness and disease in countries such as Ethiopia, Malawi and Cambodia. And what has kept this show going so long? Editor Richard Marson believes that it is consistency: “*Blue Peter* is not a self consciously cool programme and never has been. It reflects a largely positive outlook on the world and is a showcase for all kinds of diverse interests and enthusiasms – over the years *Doctor Who* has almost been tailor-made to tick those boxes!”

THOSE SHOWS IN FULL!

N.B. There are discrepancies with the numbering of *Blue Peter* shows between scripts and other paperwork, and on occasion numbers were used twice or resequenced (*eg* the 1992 repeats were previewed on Show 2500, but after Show 2504 the numbers went back to 2500 again)

Show 266:

Sending Daleks to Barnardo's
tx: Monday 10 February 1964
rx: Friday 7 February 1964
Studio: TC2 **With:** Christopher Trace, Valerie Singleton

Show 267:

Viewers' Model Daleks
tx: Monday 17 February 1964
rx: Friday 14 February 1964
Studio: Riverside 1 **With:** Chris Trace, Valerie Singleton

Show 270:

Make: Dalek Outfit
tx: Monday 9 March 1964
rx: Friday 6 March 1964
Studio: TC2 **With:** Christopher Trace, Valerie Singleton
Clip: *The Mutants: The Ambush*

Show 417:

Make: Dalek Tea
tx: Thursday 3 February 1966
Studio: Lime Grove D
With: Christopher Trace, Valerie Singleton, John Noakes
Featuring: Kevin Manser, John Scott Martin (Dalek Operators), Peter Hawkins (Dalek Voices)

Show 454:

War Machine Promotion
tx: Monday 20 June 1966
Studio: Lime Grove G
With: Christopher Trace, Valerie Singleton, John Noakes
Featuring: Gerald Taylor (War Machine Operator)
Clip: *The War Machines* Episode 4 [raw 35mm film]

Show 456:

Viewers' Daleks
tx: Monday 27 June 1966
Studio: Lime Grove G
With: Christopher Trace, Valerie Singleton, John Noakes

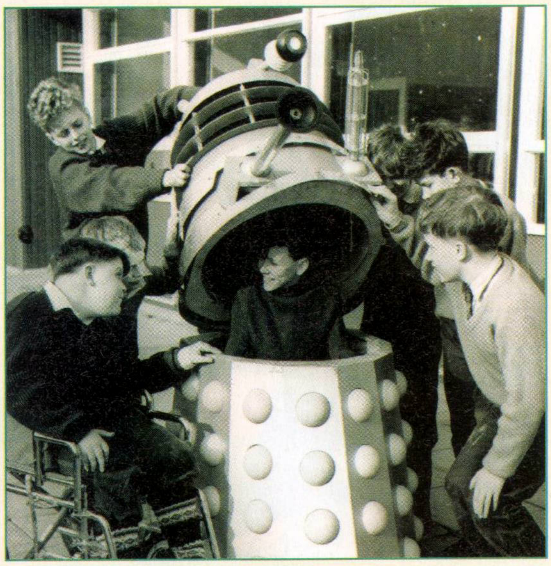
Show 507:

Trick Photography Daleks
tx: Thursday 16 February 1967
Studio: Lime Grove D
With: Christopher Trace, Valerie Singleton, John Noakes

Show 569:

Competition Launch: Design A Monster To Beat the Daleks
tx: Monday 27 November 1967
Studio: Lime Grove G
With: Valerie Singleton, John Noakes, Peter Purves

Barnardo's Dalek



"It's no good writing for any more – there aren't any!"

the good Doctor to feature in a 'Drama Series for Children's Saturday viewing' in May 1963, a quick glance at the show's original broadcast time – 5.15pm – shows that an audience not dissimilar to that clustered around *Blue Peter* after school was what was intended. "Ahhhh! Not a children's programme though. Made by the BBC Drama Department dontchaknow," harumph those determined to treat the TARDIS' travels only as high art akin to *The Wednesday Play*. True – but then again only because the Children's Department had been disbanded in January 1963. Popular shows grabbed for lifelines in other departments with *Blue Peter* shifting to Features and *Crackerjack* falling under Light Entertainment. Where might *Doctor Who* have otherwise ended up?

But the other reason why we don't like to admit it is that the *Blue Peter* items were frequently, well ... wrong. Most fans still clutch their safety blanket of facts and trivia close to their hearts, offended at a miscalculation of a Doctor's duration on the show or by a host's mispronunciation of a fictitious world desired by the Graff-Vynda K. In the same way that one of *Blue Peter*'s original briefs was to act as a surrogate parent to stimulate the children, the items about *Doctor Who* are generally presented – at least until the 1980s – in the manner of an uninformed aunt or uncle who has come to visit and is eager to please and impress their favourite niece or nephew with the meagre scraps of knowledge at their disposal. They love you unconditionally, and have spent so long finding that Palitoy C-3PO figure for you in the erroneous belief that it comes from Telos, that sometimes it's difficult for the insular eight-year-old to see beyond the inappropriate gift to the adoring thought that has gone into it. And sometimes, it's just as difficult for the 38-year-olds too.

Of course, sometimes the aunt or uncle is – completely by chance – the bearer of fabulous gifts, arrived at by just as much luck as the unwanted *Star Wars* figure. Thus amongst the erroneous facts and misshapen planetary names nestled wonderful treasures. Just as Aunt So-And-So could visit with that one Target paperback you need to complete your set (which she just happened to spot in an Oxfam shop), the hosts of *Blue Peter* would give you a rare trip back in time to glimpse adventures of the Doctor from days gone by. Before the mass take-up of home video around 1980, the lack of 'out-of-time' repeats on the BBC meant that *Blue Peter* was one of the few places where magical half-forgotten childhood memories could be relived. And no matter how many words are taken to explain this concept to the post-video generation, the sheer value of these tantalising peeps into the past was beyond measure in those pre-VHS days.

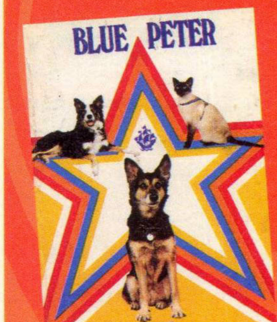
Of course, generations are not only separated by the video age. In the same way that people of different ages relate to where they were when they heard Kennedy/Lennon/Princess Di had died, fans of 20 or more will wistfully recall the Doctor they grew up with ... and who the 'real' presenters of *Blue Peter* are. For myself, a child of the 1960s, Jon Pertwee is the Doctor while the Holy Trinity is Val, John and Pete. For my wife, a decade my junior, she knows the Truth lies with Sylvester McCoy alongside Peter, Simon and Janet. And like all important childhood moments of change and development, such series leave indelible imprints on the memory. My generation can vividly recall that fateful moment in Spring 1978 when the much-loved Peter Purves collapsed to the floor and we watched in amazement as his features blurred and transformed into those of Simon Groom ...

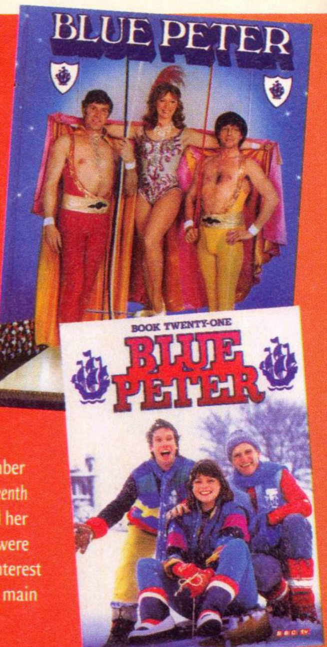
So, why has *Doctor Who* demanded such good coverage over the years – and notably in the time since the show has been off the air? Probably the best-placed person to discuss the material which appears in *Blue Peter* is Richard Marson – currently the series editor of the show, but also, in a previous incarnation, a regular feature writer on **Doctor Who Magazine** from 1983 to 1988. "We get loads of ideas and suggestions from our audience," explains Richard. "But as well as incorporating the best of these and reflecting what is relevant and interesting to today's children, it's also true that it's our job to introduce them to the variety and excitement of the wider world which they most probably haven't come across yet. We do that in many ways – from our overseas travel to our items about obscure figures and events in history, science, ecology and so on. It's all about feeding their aspirations. The fact is most children are vastly underrated by adults – they are like sponges, keen to absorb information, to know the whys and wherefores – and to participate wherever possible. They have a

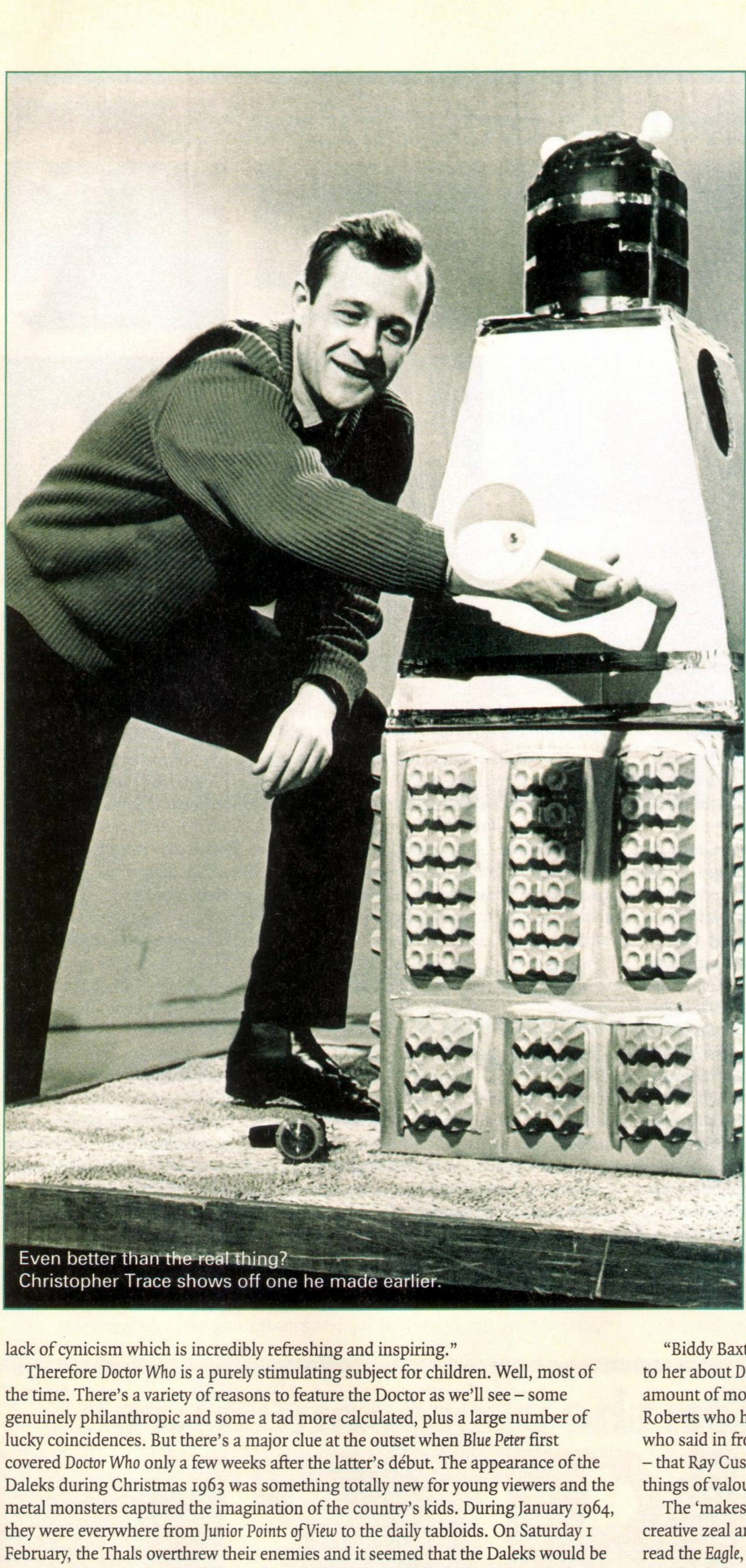
> "Blue Peter's audience has a lack of cynicism which is incredibly refreshing..."

Blue Peter Books

Since the early 1960s, a *Blue Peter* annual-like book has been issued most years to showcase items from previous shows as well as to reproduce instructions for classic makes and cooks. The *Eighteenth Book* published in 1981 incorporated *Who's Who*, a two page history of *Doctor Who* which tied in nicely with the promotional work for *The Five Faces of Doctor Who*. Various other *Who*-related *Blue Peter* moments have been captured in the books, usually in the "Remember this ...?" section which traditionally began each volume. K9 could be seen alongside both John Noakes in the *Fifteenth Book* (1978) and a scarf-wearing Matt Baker in *Book 31* (2001), as well as getting a mention in a 'robot dogs' feature in the *Nineteenth Book* (1982) and joining Simon Groom and Goldie in a photocall for the 'K9 Krunch' recipe in the *Seventeenth Book* (1980). Daleks made similarly memorable photographic material, featuring in an archival photograph of John, Val and Peter for a history of *Blue Peter* feature in *Book Twenty* (1983) and being driven into studio in car form by Caron in *Book Twenty-Four* (1988). Peter Duncan was seen with a couple of monsters (a strangling Cyberman in *Book Twenty-One* (1984) and Sil in *Book Twenty-Three* (1987), Jon Pertwee's amazing car was in the *Eleventh Book* (1974) and Patrick Troughton's role in *The Box of Delights* was highlighted in *Book Twenty-Two* ('remember him as Dr Who?'). The text of the East Tower Abseil by Chris Wenner in the *Seventeenth Book* mentioned his encounter with a Voc, Janet Ellis' biog in *Book Twenty* included her appearance as 'Princess Theeka' in 'Bull of Nimon' and Stuart, Katy and Konnie were delighted to play Doctors in the TARDIS for *Book 29* (1999). Also – of peripheral interest – the *Sixth Book* (1969) included a feature on stuntman Derek Ware, *Doctor Who*'s main action expert between 1963 and 1971.







Even better than the real thing?
Christopher Trace shows off one he made earlier.

lack of cynicism which is incredibly refreshing and inspiring."

Therefore *Doctor Who* is a purely stimulating subject for children. Well, most of the time. There's a variety of reasons to feature the Doctor as we'll see – some genuinely philanthropic and some a tad more calculated, plus a large number of lucky coincidences. But there's a major clue at the outset when *Blue Peter* first covered *Doctor Who* only a few weeks after the latter's début. The appearance of the Daleks during Christmas 1963 was something totally new for young viewers and the metal monsters captured the imagination of the country's kids. During January 1964, they were everywhere from *Junior Points of View* to the daily tabloids. On Saturday 1 February, the Thals overthrew their enemies and it seemed that the Daleks would be no more, but an enthusiastic letter from one group of children at a Dr Barnardo's Home near Ilford acted as the trigger for almost 40 years of *Blue Peter* coverage ...

Thus it came to pass that on Friday 7 February 1964, the aunt-like figure of Valerie Singleton found herself pre-recording an item in Studio 2 at Television Centre which began "We've had a lot of letters asking what was going to happen to the Daleks that appeared in *Doctor Who* and where they were going to go." Three of the four props furnished by Shawcraft to Ray Cusick's famous specifications glided into the studio to join Val, as Delia Derbyshire's unearthly theme tune filled the air. Now face-to-face with the radioactive mutants from Skaro, Val observed that many viewers had the tantalisingly horrific desire to know what was inside a Dalek beyond the webbed claw seen some weeks earlier. And so, one of the props was opened up to reveal a boy of an age with *Blue Peter*'s audience. "Two Daleks were given by the BBC to Doctor Barnardo's," explained Val, emphasising the charitable nature of the Corporation in making the dreams of Dalek-loving children come true with an item more precious than a Buzz Lightyear in 1997. However, Val had to firmly point out the BBC's limits, adding "And it's no good writing for any more because there aren't any."

It's worth noting, by the way, that this magical little moment is as missing from the BBC film and videotape library as the Doctor's travels with Marco Polo or hokum in a 1920s Hollywood Film Studio. Although most episodes from late 1965 onwards were retained on videotape, or at the very least as film recordings under the orders of legendary editor Biddy Baxter (thus allowing *Blue Peter* to regularly plunder its own stock for stories), there's only a smattering of shows and film inserts prior to this. But then again, it's actually *because* of *Blue Peter* that the catalogue of *Doctor Who* items is a tiny bit more complete than it otherwise would be. When we see War Machines blasting phone boxes, Katarina grappling with Kirksen in the Spar 7-40's airlock, the Daleks activating their randomiser on Kembel or chorusing "Daleks conquer and destroy" prior to attacking the Vulcan colony, it is because of the fragments which still exist within editions of *Blue Peter*.

But back to 1964 and the sad news that there were no more Daleks to be given away by the BBC (well, actually there were two kept at Ealing just on the off-chance that they might ever return to the series). By now the newspapers were carrying stories about loving parents trying to buy Daleks from the BBC for their offspring ... and with the toys and playsuits still some months away, it was up to *Blue Peter* to paternally fill the children's needs and in a way which also encouraged their creative skills. The 'make' – usually developed by the amazing Margaret Parnell – has long been an element of *Blue Peter*, encouraging youngsters to assemble dolls houses, games, advent crowns ("make sure you use fire-resistant tinsel") and handy last-minute presents for Mothers' Days from unwanted household items which could be sought out with Womble-like skill. And so, at the end of the edition of Monday 2 March 1964, Val beamed "We've got something exciting for next week, but you'll need to make sure you have paper and a pencil handy," and the dependable, paternal figure of the show's original presenter, Christopher Trace, enthused "We're going to make a do-it-yourself Dalek – a big one that you can get right inside."

The following Monday, millions of eager children must have sat glued to their sets, eager to discover how they could construct a Dalek just like the terrifying monsters they had watched at Saturday teatimes. "Here's one of the most exciting excerpts from *Doctor Who*," began Chris, "and one we've had a lot of requests to show again. It's the scene where the Daleks are overcome by anti-radiation and the survivors are plotting a desperate move." After the chance to savour just over a minute of Dalek action from *The Expedition*, Chris got down to the business of how to assemble the evil alien as a special "do-it-yourself kit," which had been designed by "Raymond Cusick ... specially for *Blue Peter*." The ingredients: glue, a pair of scissors, a cardboard box, some fruit packing crates, some webbing, card, a plastic fruit bowl, two ping-pong balls, the obligatory sink plunger ... and lots of enthusiasm. By the following day, countless BBC-watching homes probably now had their own pet Dalek in a make which, in its day, rivalled the popularity of Anthea Turner's legendary Tracy Island.

"Biddy Baxter phoned me up," recalled Cusick in 1991. "Children were writing in to her about *Doctor Who* and had I any ideas about making a playsuit for a small amount of money. Ten shillings [50p] she mentioned. So I enlisted the help of Bill Roberts who had made the actual Daleks. And this was presented by Chris Trace who said in front of all the children – much to the annoyance of Biddy Baxter I think – that Ray Cusick should have a gold badge. And I always thought you had to do things of valour to get a gold badge. But I got one!"

The 'makes' have been a vital element of *Blue Peter* over the years, stimulating the creative zeal and appealing to the spiritual descendants of keen children who had read the *Eagle*, and whose fathers always had ample time and quantities of balsa wood to help young fingers with the fashioning of trains and boats and planes. Other *Who*-related makes would occur down the years. An edition in February 1966 opened with the Dalek Supreme and one of its silver minions – so recently eradicated by their own time destructor on Kembel – gliding around a darkened studio as Ron Grainer's theme tune was played in off the Decca single. This time, it was Val who got to do the make, after introducing the Daleks as being "probably the most popular television stars." And, assuming that the children of the country had already purchased all the Rolykins, Herts Plastic Moulders and Marx Tricky Action variants that a toybox could hold, what about a new form of Dalek that would be edible? Val's menu for the afternoon consisted of Ice Chocolate Dalek Cake, a Sandwich Dalek and a Whipped Cream Walnut Dalek – all comprising ingredients which would seem lethal to a modern audience and would likely clog the arteries of all but the most robust infants. Icing sugar, butter and cocoa were mixed together ("I'm going to cheat a bit. I've got one here that I have already mixed.") and used to

“The Dalek tea must be exterminated!”

Two ‘Angry Daleks’ invade the *Blue Peter* studio in February 1966 and take offence at Valerie’s carefully prepared chocolatey treats. How rude!

glue strategically-cut pieces of swiss roll into a Dalek-like form, with the quaint hope that the little boys who became Daleks in the playground might take an interest in cookery, and that little girls would maybe look in from the kitchen at *Doctor Who* next time it was on. With the main frame completed, Val outlined the finishing touches: “You can see how down the front I’ve put the ridges of the Dalek armour. Now for the decorating part, and for this I’ve used strips of liquorice ...” – all of which promptly fell off – “... and down the front you can use these chocolate button sweets ...” which non-BBC presenters call ‘Smarties’ and which were similarly unadhesive. “The arms and the ammunition and the eye here are all made out of cocktail sticks covered in silver paper with a glacier cherry and some liquorice.” The savoury sandwich was a simpler current-covered affair while transforming a walnut whip into a Dalek by the simple method of sticking a marshmallow on top of it took merely seconds.

Chris thought the tea looked absolutely wonderful. “These look absolutely wonderful,” he said. The two ‘Angry Daleks’ (as the production documents referred to them) were less impressed. “Do you like the Dalek cake the human being Valerie from Earth programme *Blue Peter* has made?” asked the Dalek Supreme. “Yes, but I think there is too much chocolate,” concurred its colleague – echoing the thoughts of future dieticians. “I think it is an insult to the Daleks,” declared miffed Dalek 1, forcing Dalek 2 to change his tune and agree that “All the Earth children will laugh at the Dalek master race.” As Dalek 1 announced “Emergency! The Dalek tea must be exterminated,” the visiting aliens raised their neutralisers ... and the carefully prepared dishes of fat and cholesterol flashed negative in the famous fashion as the tea table went up in smoke. “That is a terrible waste,” observed Val as a vaguely concerned Chris asked if she was all right.

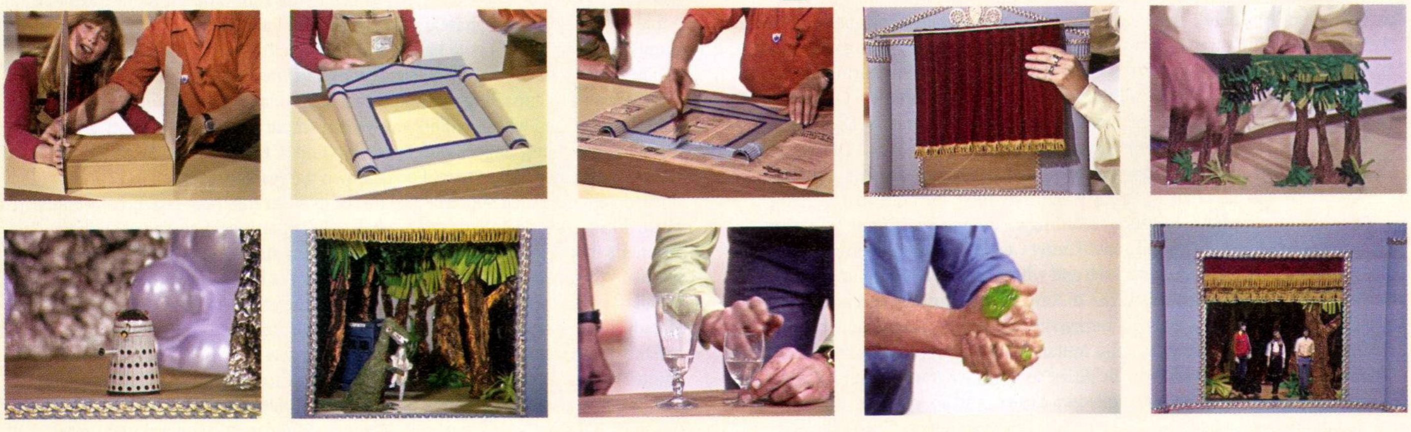
Jumping from the prim monochrome of the 1960s to the trendy colourful 1970s, we find another ‘make’ lying in wait, this time introduced by Peter Purves. Yes, that’s right, Peter Purves – the very same as who played Astronaut Steven Taylor from 1965 to 1966 and who, after a dearth of work allegedly caused by bad karma from the Celestial Toymaker’s Trilogic Game, secured a regular presenting role on the show from November 1967 to March 1978, a period during which the BBC believed that if you were paying extra money for your colour TV licence, then you deserved to have every colour of the frequency spectrum compacted into the most vibrant shows in broadcasting history – and preferably all on the presenter’s shirt.

Along with film of jovial Northerner Joan Noakes training his beloved dog Shep (“Get down Shep!”), an edition in April 1977 treated fans to some real archive television with a clip from a previous Doctor, no less. Jon Pertwee was unmasked as a fake Spiridon at the start of *Planet of the Daleks* Episode Six, before Peter posed the question “Will the Daleks ever return?” (not if script editor Robert Holmes had his way). Peter then talked of the Doctor and his current companion, “the beautiful Leela,” and indicated that the time-travelling duo were now off the air until the Autumn. “And if you think that’s too long to wait, don’t despair,” reassured Peter.

Yes – salvation from *Doctor Who* withdrawal in pre-video days was at hand as bubbly former-Young Generation dancer and brown denim dungarees clad co-host Lesley Judd unveiled the *Doctor Who* Toy Theatre – a potential piece of merchandise the blossoming toy market hadn’t tumbled to. Clearly constructed from a cardboard box, the theatre glittered kitsch charm as the red velvet curtains were raised to reveal small card figures of the Doctor and Leela, neatly clipped from the pages of that week’s *Radio Times* and applied to a sturdy card backing. “The jungle set reminds me rather of Leela’s home with the Sevateem,” observed Lesley, hinting at an intimate knowledge of *The Face of Evil* and conveying an air of quality to the rather nice milieu ... seconds before a giant rubber joke-shop bat flapped in and ruined the effect. The next backdrop – a tin foil and polystyrene tray cave – was more effective, and at the very least as evocative as any sets seen in *The Three Doctors*. A measure of the intellect of the viewers of the day was betrayed by Lesley’s reference to “a bit of titivation on the proscenium arch,” as she showed Margaret Parnell’s fine model architecture off to the cameras before making some gags about the D’Oyle Carte opera company (the ornate braiding being made using a cake doily, you see).

“35,000 families decided that they couldn’t live without a Doctor Who puppet theatre!”

“A bit of titivation on the proscenium arch!”



Spring 1977 saw Lesley, John and Peter carefully crafting their *Doctor Who* theatre, putting on a play and learning all about sound effects.

Lesley shows off her finished *Doctor Who* Theatre while John makes some final adjustments to his.

Effectively of course, this was nothing more than a high-calibre toy theatre, of the sort which children had been making since the advent of the cardboard box; a flimsy link between the stage world and *Doctor Who* was considered, with a screening of the Doctor and Greel chasing around the Palace Theatre from *The Talons of Weng-Chiang* scheduled for a follow-up item but dropped from the finished programme. John and Lesley continued their make a week later, including the first adventure for the Doctor in his new media – albeit one where he quivers like a jelly at the first sight of the rubber bat, leaps an equivalent six feet in the air and departs sideways into the wings post haste. "A lovely, spooky, *Doctor Who* forest," was crafted by John while Lesley, now with puffed blouse and looking as if she had just arrived from a commercial for Cadbury's Flake, worked on a "moonscape laboratory." The world's smallest dinosaur (described by John as a "prehistoric kangaroo") took shape and even the legendary BBC gardening hero Percy Thrower got a namecheck, having supplied the wire on which the cut-out clones of Mr Baker and Ms Jameson were manipulated. Lesley constructed "the dreaded Dalek" from the top of a fabric conditioner bottle, some plasticine, a large button and with "antennae, exterminator, etc." fashioned from wires and screws ... in another hazardous piece of design which would be condemned by modern EEC guidelines. Delighted by the red-spotted Dalek, John quipped that it was probably the "first Dalek to have measles."

With a major aspect of *Blue Peter*'s remit in making the young viewer part of the action, would-be impresarios were encouraged to send an SAE for a set of construction plans to "Dr Who Theatre, BBC TV Centre, London, W12 8QT." Within the next couple of weeks, 35,000 families decided that they could not live without a *Doctor Who* theatre, and a follow-up item was rapidly scheduled, this time with help from Dick Mills of the BBC Radiophonic Workshop. To demonstrate the sound effects which the viewers could make at home, the shortest ever televised *Doctor Who* adventure was shown as a pre-recorded insert done on the model stage. Doctor Who enters the moonscape lab set sideways and is facing off with a giant red spider when a second arachnid drops

Clip: *The Power of the Daleks* Episode 5 [raw 35mm film]

Show 574:

Competition Results: Design A Monster To Beat the Daleks
tx: Monday 14 December 1967
Studio: Lime Grove D
With: Valerie Singleton, John Noakes, Peter Purves

Show 887:

Peter Purves in *Doctor Who*/ Daleks Promotion
tx: Monday 25 October 1971
Studio: TC6
With: Valerie Singleton, John Noakes, Peter Purves
Featuring: Ricky Newby, Cy Town, John Scott Martin (Dalek Operators)
Clip: *The Daleks' Master Plan: Devil's Planet*

Show 889:

Set Parade – including Window from *Doctor Who*
tx: Monday 1 November 1971
Studio: TC3
With: Valerie Singleton, John Noakes, Peter Purves

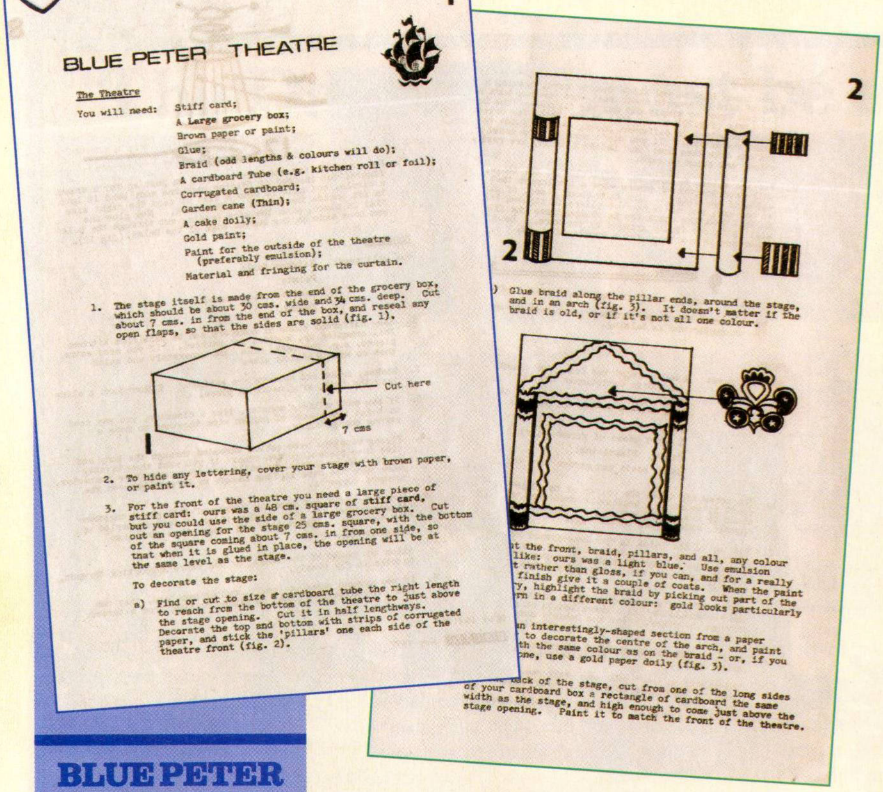
Show 978:

BBC Visual Effects Exhibition – including *Doctor Who* Monsters
tx: Monday 27 November 1972
Studio: TC3 **With:** Valerie Singleton, John Noakes, Peter Purves, Lesley Judd

Show 1028:

Missing Dalek SOS
tx: Thursday 7 June 1973
Studio: TC4 **With:** Valerie Singleton, John Noakes, Peter Purves, Lesley Judd

With your finished theatre you can have *Doctor Who* all year round!



1

BLUE PETER THEATRE

The Theatre

You will need: Stiff card;
A Large grocery box;
Brown paper or paint;
Glue;
Braid (odd lengths & colours will do);
A cardboard Tube (e.g. kitchen roll or foil);
Corrugated cardboard;
Garden cane (Thin);
A cake doily;
Gold paint;
Paint for the outside of the theatre (preferably emulsion);
Material and fringing for the curtain.

1. The stage itself is made from the end of the grocery box, which should be about 30 cms. wide and 34 cms. deep. Cut about 7 cms. in from the end of the box, and reseal any open flaps, so that the sides are solid (fig. 1).

2. To hide any lettering, cover your stage with brown paper, or paint it.

3. For the front of the theatre you need a large piece of stiff card: ours was a 48 cm. square of stiff card, but you could use the side of a large grocery box. Cut out an opening for the stage 25 cms. square, with the bottom of the square coming about 7 cms. in from one side, so that when it is glued in place, the opening will be at the same level as the stage.

To decorate the stage:

a) Find or cut to size a cardboard tube the right length to reach from the bottom of the theatre to just above the stage opening. Cut it in half lengthways. Decorate the top and bottom with strips of corrugated paper, and stick the 'pillars' one each side of the theatre front (fig. 2).

2

) Glue braid along the pillar ends, around the stage, and in an arch (fig. 3). It doesn't matter if the braid is old, or if it's not all one colour.

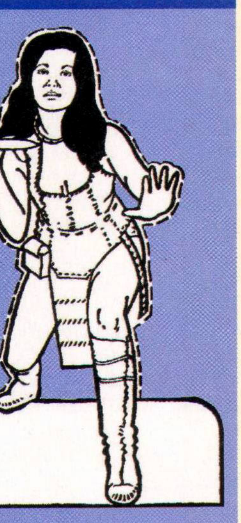
t the front, braid, pillars, and all, any colour like: ours was a light blue. Use emulsion t rather than gloss, if you can, and for a really finish give it a couple of coats. When the paint y, highlight the braid by picking out part of the rn in a different colour: gold looks particularly

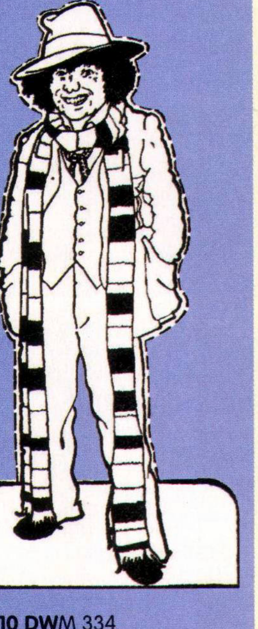
n interestingly-shaped section from a paper to decorate the centre of the arch, and paint th the same colour as on the braid – or, if you ne, use a gold paper doily (fig. 3).

ck of the stage, cut from one of the long sides of your cardboard box a rectangle of cardboard the same width as the stage, and high enough to come just above the stage opening. Paint it to match the front of the theatre.

BLUE PETER THEATRE

Cut-out and keep Dr. Who and Leela figures





from above. As the two eight-legs dance/fight/copulate (delete as applicable), the set changes and the TARDIS is plonked down in a forest to a reedy "wheezing, groaning" sound. A dinosaur carries Leela off to its lair, and Doctor Who is about to give chase when the rubber bat looms into view again. Knowing discretion is the better part of valour, Doctor Who first hides behind a tree and then scampers back to escape in the TARDIS ... leaving his helpless companion to the mercies of the Jurassic era.

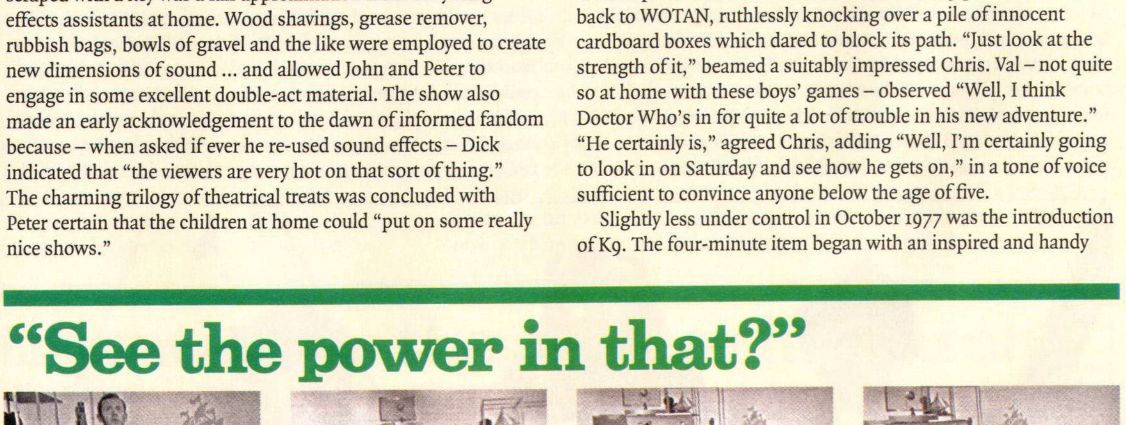
But now came the kids' chance to be sound-smiths using items "in and about the house." A wine glass could make a spooky noise while pins in a tin were ideal for the scratchy noises of a "space crab" and card rubbed down garden twine was an ideal creaky door. Dick discussed how the famous TARDIS sound was created from a piano string, and suggested that a guitar string and a tin scraped with a key was a fair approximation from the young effects assistants at home. Wood shavings, grease remover, rubbish bags, bowls of gravel and the like were employed to create new dimensions of sound ... and allowed John and Peter to engage in some excellent double-act material. The show also made an early acknowledgement to the dawn of informed fandom because – when asked if ever he re-used sound effects – Dick indicated that "the viewers are very hot on that sort of thing." The charming trilogy of theatrical treats was concluded with Peter certain that the children at home could "put on some really nice shows."

Of course, not all *Doctor Who* items were quite so philanthropic in their passion to breed a new race of master craftsmen. The vast majority of items were sheer, unadulterated promotion for the series. And why not? After all, the kids loved *Doctor Who* and wanted to see more about it. If a slant could be found to give them a behind-the-scenes perspective, that was a bonus. And, after all, a budget-conscious *Blue Peter* producer would also be delighted to discover that clips of programmes that had not yet been broadcast counted as trailers and therefore required no artists fees when they were shown ...

The *Doctor Who* production office must have either been sure that the War Machines would succeed where the Chumblies and Zarbi had failed in becoming the next Dalek-style smash ... or had spent a great deal of money on the singular prop of the serial's title. Mid-way through production of *The War Machines* and five days prior to the BBC1 broadcast of Episode 1, Gerald Taylor pushed the prop around Lime Grove Studio G for a June 1966 promotion of the new serial. Chris Trace introduced the plug seemingly as a sequel to his earlier visit to London's Post Office Tower when it had been under construction, explaining "The Post Office Tower has been brought into the latest *Doctor Who* adventure"; he then spoke of WOTAN and the mysterious goings-on in a warehouse near Covent Garden ("the famous fruit and vegetable market in London") before enthusing "This is what happens when the first War Machine walks through the streets of London." After a pristine piece of 35mm film from the location shoot showing Machine 9 loosing its extinguisher jets at a GPO call box, Chris continued his ardent endorsement of the computer's threat: "It's absolutely fantastic! I certainly wouldn't like to come round the corner of a building and walk into one of those – dearie me no!" Unfortunately for Chris, he was promptly alerted by a series of beeps to a nearby presence and 'suddenly' noticed Machine 9, barely out of his line of vision. As the colossus trundled forward, the host pointed out the terrifying weapons, such as "the great arms that do all the smashing ... See the power in that? Smash through anything" plus a "caterpillar track to help it go over rough territory" and even "a ray gun – or is it an eye perhaps? – no, I think it's a ray gun." When the fire extinguisher powered guns were triggered by Taylor, Chris really did jump as Val came over to join him in a discussion about the prop's rotating antennae which is "some sort of radio sending back all the information the machine is getting about us now." Having terrified the two presenters into submission, Machine 9 perambulated off back to WOTAN, ruthlessly knocking over a pile of innocent cardboard boxes which dared to block its path. "Just look at the strength of it," beamed a suitably impressed Chris. Val – not quite so at home with these boys' games – observed "Well, I think Doctor Who's in for quite a lot of trouble in his new adventure." "He certainly is," agreed Chris, adding "Well, I'm certainly going to look in on Saturday and see how he gets on," in a tone of voice sufficient to convince anyone below the age of five.

Slightly less under control in October 1977 was the introduction of K9. The four-minute item began with an inspired and handy

"See the power in that?"



In June 1966 one of the mechanised War Machines paid a visit to the *Blue Peter* studio. Watch out Chris!

“I’m glad you’re locked up every night!”

When Tina Heath visited the Longleat *Doctor Who* exhibition in March 1980 she came face-to-face with a galaxy of intergalactic horrors!

link from an item about a knitted scarf some 417 feet in length (supply your own dialogue) as John Noakes introduced “Doctor Who’s computer pooch” in his “first appearance away from the *Doctor Who* studio.” Assuring the kids that the dog’s interview had been cleared with Doctor Who and Leela (as well as Graham Williams who had done his best to keep the dog under wraps in the six months since *The Invisible Enemy* had been recorded), John had a chat with the BBC’s latest new star. This was aided by the fact that, thanks to his antennae ears, K9 had been informed via “radio contact with the Doctor Master” that John was confirmed as “friend.” Such an item was food and drink to Noakes, who adored bumbling through gags in his television persona; after being warned of the dog’s three levels of offensive capability, John pretended he could “read computer” as he studied the ticker-tape issuing from K9’s mouth (“Very interesting”) and then found himself the subject of the robot’s analytic probe eye which extended to the Noakes nose. With a grinding of his motors, K9 took a look around the *Blue Peter* studio as John mentioned that he had “a little friend who would quite like to meet you.” On cue, the excitable Shep skidded into shot and immediately began to attack K9’s rear before backing off and barking incessantly at his automated alter ego. But when K9 suddenly declared “Attention. I am needed to assist the Doctor Master!” and attempted to make his escape (back to rehearsals on *Underworld*), Shep had other ideas, redoubling his assault on the Visual Effects Department’s precious prop and attempting to knock the interloper over. It was only Lesley and John restraining the hot-blooded Shep which prevented him from being, as John pointed out, “taken off to another planet.”

> **“Shep redoubled his attack on the precious K9 prop, attempting to knock the interloper over...”**

Now what better *Doctor Who* preview could there be than the ever-popular threat of the Daleks – particularly when giving a tantalising appearance to an audience starved of the monsters since civil war on Skaro four years earlier. The link to this blatant plug for *Day of the Daleks* in October 1971 (a week after recording had finished but two months prior to broadcast) was apparently the first acknowledgement the *Blue Peter* viewers had had that the fella in the increasingly loud floral shirts with ever-swelling collars was indeed the same bloke who had sported corduroy jackets and stripy pullovers on *Doctor Who* some years earlier. When he had joined *Blue Peter* in 1967, Peter Purves was simply a man who turned up in a film about life-saving, with no reference to his acting career. But by now, Peter had apparently received a number of letters asking “Was I ever in *Doctor Who*? Well I was, but it was a heck of a long time ago ... I looked so much different then.” To demonstrate, a photo of Purves and Hartnell from *The Massacre of St Bartholomew’s Eve* was shown as proof, with Purves commenting on how he used to have “a much shorter hairstyle,” before introducing a clip of himself in action with the words, “The story I remember best lasted 12 weeks and was called *Devil’s Planet*.” After the precious footage from what is now a missing instalment, Peter emerged from the TARDIS to erroneously state that, after this skirmish, the Daleks were “never seen again.” But – like Chris Trace five years earlier – he spoke too soon. The studio lighting dimmed, Grainer’s theme boomed out, and two grey Daleks with their golden leader were suddenly picked out by the cameras, causing Peter to observe that “The Daleks may have been eliminated from *Doctor Who*, but they certainly haven’t been eliminated from the *Blue Peter* studio.” With a series of threats about extermination, the Daleks proceeded to circle the central seating unit (only occasionally hitting the furniture) as Peter explained briefly that a Dalek was to attend a lecture in Strathclyde given by one Professor Clark. Whatever the Professor’s paper concerned was never revealed, and the flimsy intellectual excuse for the item was quickly forgotten. Instead, Peter got back to the main promotion in hand, speculating “Who knows, perhaps if enough people write and ask the *Doctor Who* programme if the Daleks can come back, you never know, in the next *Doctor Who* adventure, the Daleks may well be there.” Which of course they would be anyway – regardless of any letter-writing campaign. John and Val joined the beleaguered Peter amidst the 22nd century invaders for the closing credits. Desperately trying to join in with the boys’ games, Val pointed her fingers in a gun-like fashion to take pot-shots at the Daleks – one of which clearly housed a bespectacled operator behind its gauze neck.

Aside from the show itself, exhibitions were another favourite item. After all, it was no bad thing if BBC Enterprises could increase the numbers through the tollgates, and again the children would adore a closer look at the now inanimate monsters that had sent them scurrying for sofas in previous months. November 1972 saw Peter again meeting some monsters from the show which were due to appear in a Visual Effects exhibition at London’s Science Museum. Three mannequins stiffly displayed the forms of a Sea Devil, an Ogron and a Draconian ... the latter being a monster which *Doctor Who* fans would not see on BBC1 for another three months! Picking up from a badly mis-cued Lesley, Peter wandered onto a green-lit set which he described as “part of the most terrifying horror film ever made,” to meet the Draconian (“covered in warts, needs his fingernails cutting a bit”), an “Ogeron” and “*Doctor Who’s* Sea Devil” whose nature was conveyed almost as that of the lead characters’ pet when Peter described him as the “friendliest one” with a handshake like “a wet fish.”

The success of the Science Museum event persuaded BBC Enterprises that old *Doctor Who* outfits had exploitable possibilities, and within a couple of years more permanent seasonal displays had been established on Blackpool’s Golden Mile and at Longleat House in Wiltshire. And, naturally, a feature on one of Britain’s most

Noakes meets K9

Dr Who’s robot pooch K9 was almost bowled over when he met John and Shep!

BBC E
L
VARI
CLU

Doctors Five and One arrive in the studio – not by TARDIS, but by Sunshine Bus!

stately homes and its grounds couldn't be allowed to get away without reference to "the most famous Doctor on television." An edition in April 1980 opened with film of diminutive, anorak-clad presenter Tina Heath giving the exhibits a good spring cleaning as she came "face to face with some of Doctor Who's old enemies." After suggesting that Longleat would make an excellent educational day out during the forthcoming Easter Bank Holiday, the TARDIS was seen to materialise in the house's courtyard for its seventh year, with Tina saying how "walking inside was like taking part in a *Doctor Who* adventure." There was some banter between Tina and one of the talking Daleks with the presenter fretting "Oh dear, I hope I haven't done anything wrong!" as the Daleks reminded her that its species ruled the universe. Again, displaying an unbelievable knowledge of the show on par with Lesley, Tina encountered everything "from Styggron, the Chief Kraal in *The Android Invasion*, to Morbius from *The Brain of Morbius*." A glimpse at the massive rocking Fendahleen persuaded the presenter "Let sleeping Fendahls lie I think!" prior to her recognising a wobbly Nucleus of the Swarm ("I'm glad you're locked up every night, I tell you!"). However, the Nucleus' days were numbered as Tina helped with the spring clean for sets and moved the monsters. Kettlewell's K1 robot, Commander Stor and a waxen Time Lord ("Oh, you don't look well") were given a once over with Tina's duster before she visited the control room – "That's one thing that never ever changes." When a cursory inspection revealed that it didn't "look as if Doctor Who or Romana ever do much dusting", Tina attempted to remedy the situation ... only to set the TARDIS in flight! Gasp! Fortunately, the console ground to a halt, allowing her to help position a Mandrel in its tableau for the new season.

"Under JN-T's producership, inaccuracies were weeded out of Blue Peter's promotional features"

Back in the control room, Tina performed the first of many TV interviews with the new producer of *Doctor Who* – one John Nathan-Turner whose smiling and welcoming person was clad in a razor-thin tie and a red shirt betraying little of the Hawaiian excesses which would become his trademark. "What have you got in store for Doctor Who next then?" asked Tina, to which the producer grinned "The temptation is to say 'Who knows?'" The plug for the exhibition was followed by a double-whammy as Nathan-Turner explained how *Doctor Who* would be back for a new season in September ("which incidentally is the biggest season for the last ten years") and the monsters would include "a very large reptile monster covered in green scales with a long tail and protruding eyes" and also "some rather startling flying creatures that attack humans." [in other words, some stock footage of bats] "Oh dear me. Sounds like a whole heap of fun!" quavered a nervous Tina, before heading outside to confirm that the exhibition would be opening on Good Friday (just in case anyone was interested), before adding "But you never can tell with *Doctor Who* because nothing seems to go quite as planned," ... as she dematerialised with a familiar wheezing, groaning sound.

Certainly, the arrival of Nathan-Turner with his showman-style promotion for *Doctor Who* meant that there would be plenty of related items offered to the *Blue Peter* office over the coming decade. In October 1981, Sarah Greene (who would later be unrecognisable in her *Doctor Who* appearance as a Cryon in 1985's *Attack of the Cybermen*) and Simon Groom found themselves promoting the archival repeat season of *The Five Faces of Doctor Who* on BBC2 which Sarah – decked out in the trendiest floral dungarees – described as a chance to "feast your eyes on a *Doctor Who* festival," introducing "the time-traveller who crosses space zones, travels through time-slips and materialises anywhere in the universe." Much of the material and script stemmed from a much re-worked history of the show which had first been offered up in 1973 and included the obligatory clip from *The Three Doctors* Episode One, causing Simon – the farmer's son turned DJ from Dethick – to comment "Good old William Hartnell, I think he was my favourite. 'A dandy and a clown!' – I love that line." The notion of regeneration was explained as "television trickery" when Tom Baker's features blurred into those of Peter Davison, and Sarah introduced the TARDIS ("the strangest space vehicle ever invented") in *An Unearthly*

It's not a good idea to be rude to the Daleks, but Duncan dares ...

Colin & Bonnie (1986)

Bonnie Langford offers a few hints on how Melanie will be keeping the Doctor in shape.

JANET ELLIS [ENTERING TARDIS]: Oh Doctor! Welcome back to *Blue Peter*.
COLIN: Janet Ellis of the planet Earth. How nice to see you again. I've come back to Earth specially because I have to go and find a barber you see [INDICATES BEARD]. The best ones are on the planet Earth.
JANET: Well, speaking as the Colin Baker half of Doctor Who, it's been a jolly long time since the last series. What's special about *Trial of a Time Lord*?
COLIN: It has been a long time hasn't it? What's special about it is that the whole 14-episode series is basically one long story within which are contained three shorter stories, but the overall theme is one thing which is the trial of the Doctor.
JANET: I couldn't help noticing in some of those early episodes that the Doctor didn't seem quite as fit as he used to be.
COLIN: You've been reading the intergalactic journals haven't you? A remedy has been achieved, however. My new assistant has made sure that I am now back to trim.
MARK CURRY [ENTERING TARDIS]: And here she is – the new assistant – played by my old friend, Bonnie Langford. Hello.
BONNIE: Hello.
MARK: So, what's it like being the new assistant on *Doctor Who?*
BONNIE: Oh it's great fun. It's wonderful – and it's very exciting to be part of such a long-running and successful programme. Especially when it's in its new phase, and there's so many nice people in this show – so many excellent stars.
MARK: What's the name of the character that you play?
BONNIE: I play Melanie Bush from Pease Pottage in Sussex in England, 1986. And – yes – she is a health and fitness fanatic, but I don't think she's too hard on the Doctor. Is she?
COLIN: She's not too bad.
BONNIE: She stops him eating a few biscuits. Makes him do a few founds on the exercise bike ...
MARK: So, she's a good assistant?
COLIN: Oh she's a good assistant. Yes.
BONNIE: What number assistant is Melanie?
COLIN: Melanie is Number 26 assistant altogether – and the 20th lady assistant. Didn't know any of that did you? Did you know that?
BONNIE: I didn't know about the 20th – I knew I was 26.
MARK: Well knowing you, I can't believe that somewhere in the series there's not going to be a quick song and dance; there's bound to be!
BONNIE: I don't do any of the singing. There is some singing isn't there?
COLIN: There is some marvellous singing in it.
BONNIE: But not from me.
MARK: Anyway, good luck with the new series, and you Colin and all the rest of the cast.

Child where Ian and Barbara became "surrounded by strange forcefields." The ever-jubilant Peter Duncan joined his colleagues to announce that the first serial would see the Doctor "go back in time 100,000 BC," after which Simon quipped about "*The Krotons* – sounds like something you put in your soup."

And if a few creaky repeats could demand such coverage, what of a big-budget anniversary special with lavish location shooting in groovy downtown Snowdonia? *The Five Doctors* received a considerable amount of coverage on *Blue Peter* four days prior to UK broadcast with an opening montage of Daleks, Cybermen, Yeti, Ice Warriors, Autons and Sontarans as the Peter Howell version of the *Doctor Who* theme ousted the famous signature tune. Peter Duncan explained that these monsters represented "the Doctor's top six opponents," before launching into a barrage of anniversary statistics, and pointing out the Purves-factor common to both series. Peter wished a group of four Daleks – only one of which was showing signs of life – a 'Happy Birthday', only to receive a reply taken straight from the soundtrack of *Day of the Daleks*. He and Simon then encountered a slightly baggy 1980s Cyberman, a Yeti ("evil, vile creeping thing"), a very jiggy Axon ("vile, evil tentacled monstrosity"), a tatty Sea Devil (the actor's eyes clearly visible through his mask) and then a Kraal. This last creature looked so poorly with its head balanced lifeless and hatlike above the cranium of the actor inside the costume, that Peter was totally thrown from his scripted lines. Rare clips from bygone stories illustrated the rather threadbare outfits in their grander days before the boys previewed the "special bonus" programme and its Raston Robot. The virtuous work of fans was emphasised by the fact that donations made during the *Doctor Who* event at Longleat earlier that year had allowed a minibus to be purchased for the handicapped children of the East End's Gurney School ... and the vehicle was then driven in by "Doctors One and Five" [aka Richard Hurndall and Peter Davison] who alighted from the cab in full character and costume. Savouring every minute of the show, Doctor One bid Simon and Peter "Welcome to you from the Time Lords!" before Doctor Five rather more sedately explained about the presentation of the bus to the school the next morning. And, in tribute to the beloved clip from *The Three Doctors*, when asked the scripted question "Which one of you will destroy aliens in the 20th anniversary programme?", Doctors One and Five each replied "I will" before simultaneously declaring "We will!"

Although it looked a little rough on the finished programme, the script for this edition of *Blue Peter* was thoroughly prepared – a sign that there was now more respect for *Doctor Who*'s heritage in the Nathan-Turner regime. Lots of background material about the Daleks had been prepared but was omitted from the recording. Pronunciation tips on the home planet of the Kraals were noted in the script as 'Oseidon (PRONOUNCED: O SIGH DON)', lest the

Featuring: John Scott Martin (Dalek Operator), Michael Wisher (Dalek Voice)

Show 1029:
Missing Dalek Found
tx: Monday 11 June 1973
Studio: TC8
Pre-filming: Friday 8 June 1973
With: Valerie Singleton, John Noakes, Peter Purves, Lesley Judd
Featuring: Murphy Grumbar, John Scott Martin (Dalek Operators), Roy Skelton (Dalek Voice)

Show 1052:
Jon Pertwee/Whomobile/ Season 10 Promotion
tx: Monday 5 November 1973
Studio: TC4
With: Valerie Singleton, John Noakes, Peter Purves, Lesley Judd
Featuring: Jon Pertwee
Clips: 100,000 BC: *The Firemaker* [Arabic], *The Daleks' Master Plan: Devil's Planet* [from Show 887], *The Daleks' Master Plan: The Traitors*, *The Tenth Planet* Episode 4, *The War Games* Episode Ten, *The Three Doctors* Episode One

Show 1107:
Broadcast from the *Doctor Who* Studio
tx: Thursday 23 May 1974
Studio: TC3
With: Valerie Singleton, John Noakes, Peter Purves, Lesley Judd

Show 1171:
Viewers' *Doctor Who* Models
tx: Thursday 20 March 1975
Studio: TC1
With: Valerie Singleton, John Noakes, Peter Purves, Lesley Judd
Clip: *Death to the Daleks* Part 4

Show 1215:
Student Dalek Stolen
tx: Thursday 13 November 1975
Studio: TC6
With: John Noakes, Peter Purves, Lesley Judd

Show 1216:
Student Dalek Found
tx: Monday 17 November 1975
Studio: TC6
With: John Noakes, Peter Purves, Lesley Judd

Show 1341:
Make: *Doctor Who* Theatre
tx: Thursday 28 April 1977
Studio: TC8
With: John Noakes, Peter Purves, Lesley Judd
Clip: *Planet of the Daleks* Episode 6

Show 1343:
Make: *Doctor Who* Theatre – cont.
tx: Thursday 5 May 1977
Studio: TC1
With: John Noakes, Peter Purves, Lesley Judd

Show 1347:
Make: *Doctor Who Theatre* – Sound Effects
tx: Thursday 19 May 1977
Studio: TC8
With: John Noakes, Peter Purves, Lesley Judd
Featuring: Dick Mills

Show 1367:
K9/*Invisible Enemy* Promotion
tx: Monday 10 October 1977
Studio: TC8
With: John Noakes, Peter Purves, Lesley Judd
Featuring: John Leeson (Voice of K9)
Clip: *The Invisible Enemy* Part Two

Show 1389:
Review of the Year – inc. K9
tx: Thursday 29 December 1977
Clip: K9 from Show 1367

Show 1459:
Doctor Who 15th Anniversary
tx: Thursday 23 November 1978
Studio: TC1
With: Lesley Judd, Simon Groom
Clips: *The Daleks' Master Plan: Devil's Planet*, *The Daleks' Master Plan: The Traitors*, *The Tenth Planet* Episode 4, *The War Games* Episode Ten, *The Three Doctors* Episode One [all from Show 1029], *The Ribos Operation* Part One, *The Pirate Planet* Part Four

Show 1506:
East Tower Abseil – inc. Voc Robot Mask
tx: Thursday 17 May 1979
Pre-filmed: Tuesday 8/Wednesday 9 May 1979
With: Simon Groom, Christopher Wenner, Tina Heath

Show 1515:
Home-made Dalek/*Destiny of the Daleks* Promotion
tx: Thursday 21 June 1979
Studio: TC4
With: Simon Groom, Christopher Wenner, Tina Heath
Featuring: John Scott Martin (Dalek Operator/Voice)
Clips: *The Dalek Invasion of Earth: The Daleks* [from *The Lively Arts: Whose Doctor Who*], *Genesis of the Daleks* Part Six

Show 1530:
Viewers' Model K9 meets K9/Promotion
tx: Thursday 25 October 1979
Studio: TC8 **With:** Simon Groom, Christopher Wenner, Tina Heath
Featuring: David Brierley (Voice of K9), Nigel Brackley (K9 Operator)

Show 1548:
Review of the Year – inc. K9
tx: Monday 31 December 1979
Clip: K9 from Show 1530

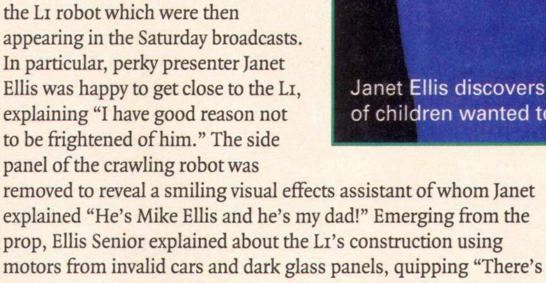
Show 1575:
Doctor Who Exhibition Spring Clean

fans were upset by such inaccuracies.

Of course, the main issue was that as well as people tuning in for *The Five Doctors*, children were inspired to similar fund-raising activities as the one which now allowed 110 of their less fortunate fellows to attend a summer camp. However, note that neither Peter Davison nor Richard Hurndall (in a rare piece of promotional work for *Doctor Who* done shortly before his death) were name-checked as themselves on the item. Biddy Baxter was inconsistently insistent that the illusion for the children should not be ruined, and so while it had been 'Peter Davison' that met and chatted with Sarah Greene in November 1980, it was 'Doctor Five' who drove the charity bus three years later. The same was true when it came to coverage of other BBC shows. When a *Dad's Army* painting competition was judged in 1973, it was Captain Mainwaring and Sergeant Wilson who did the honours rather than Arthur Lowe and John Le Mesurier.

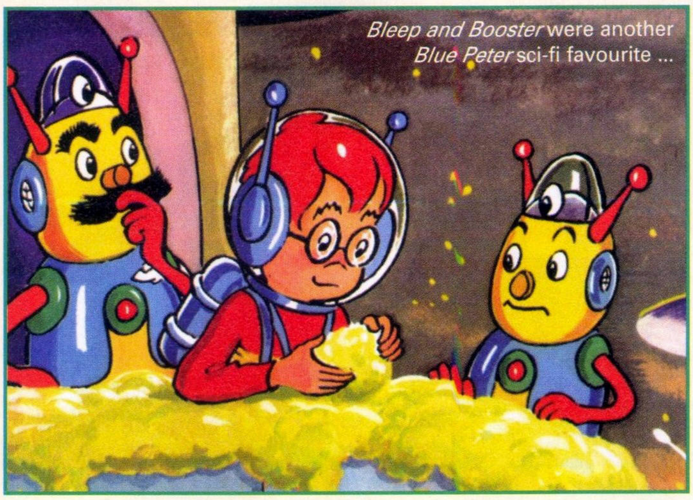
Janet Ellis discovers the doorway millions of children wanted to walk through ...

Sometimes this line got blurred with a slightly schizophrenic interview from Colin Baker being part of a major pre-recorded preview for *The Trial of a Time Lord* in September 1986. As with previous items, the monsters were a major focus to hook the kiddies, with the colourfully bespectacled Mark Curry introducing the robotic Drathro and the L1 robot which were then appearing in the Saturday broadcasts. In particular, perky presenter Janet Ellis was happy to get close to the L1, explaining "I have good reason not to be frightened of him." The side panel of the crawling robot was removed to reveal a smiling visual effects assistant of whom Janet explained "He's Mike Ellis and he's my dad!" Emerging from the prop, Ellis Senior explained about the L1's construction using motors from invalid cars and dark glass panels, quipping "There's more room inside than there is outside," as he clambered out. It was decided that the L1 was "bad" but the L3 "much worse," as Janet recalled her own encounters with "the Nimons" (having played Teka in *The Horns of Nimon* seven years earlier). It was then time for "Pa" to introduce the force behind Drathro, and a removable panel revealed his colleague Paul McGuiness beneath the armour. Young viewers were then informed that after the current adventures on Ravolox, the Doctor would be meeting "old enemies" on Thoros-Beta. Such an enemy was Sil who was interviewed by Peter Duncan as he munched his Marshminnows ("they taste suspiciously like peaches to me"). Sil's alter-ego Nabil Shaban explained how lucky he had been in finding acting work in the last year, described the time-consuming process of donning the Mentor costume, and demonstrated the snake-like laugh which so fascinated children. As the TARDIS materialised in the darkened studio, Peter pondered "What about the whereabouts of the strange time traveller himself?" It was Janet who stepped through the doors of the TARDIS into the familiar control room (something she couldn't have done if it was a live feature) to encounter a costumed, but bearded, Colin Baker. The pair were then joined by new companion Bonnie Langford – freshly kitted out in her Hyperion III outfit – who turned out to be an old friend of Mark Curry's from their days as child entertainers in the frozen wastes of 1970s Yorkshire Television. Melanie Bush was then heralded by a preview from Part Nine of *The Trial of a Time Lord* which – interestingly – lacked the music it would have when it débuted on BBC1 a couple of months later [see boxout].


Two Ellises unite against Drathro!

Blue Peter's promotion of *Doctor Who* extended beyond the lifetime of the programme itself – but while policemen only seem to get younger, *Blue Peter* presenters really do. The 1980s saw the cosy aunt and uncle types regress into well-informed younger cousins in hipper outfits. Just after New Year 1992, a squeal of delight from the eternally jolly Diane Louise-Jordan ruptured the ear-drums of lanky Scot John Leslie as she flicked through the pages of the *Radio Times* and exclaimed "Fantastic! The Doctor's back tomorrow on BBC2 at 6.50pm!" "Who?" asked John – the perfect straightman, allowing Diane the killer-line "That's right, *Doctor Who!*" With that, the Sylvester McCoy title sequence whisked the viewer into a *Doctor Who* item which was one they'd made earlier (pre-recorded at 11am the same day). Pre-taping meant that the TARDIS could materialise in studio – albeit in a rather odd way – and allow Yvette Fielding and her earrings to emerge. "In the days before the Starship Enterprise had boldly gone anywhere, long before ET had even thought of phoning home and when the Thundercats were only kittens ... there was this – the TARDIS!" lectured Yvette dramatically. The iconic qualities of the police box for viewers of decades gone by was emphasised before a quickfire selection of clips displaying the seven Doctors hit the screens – indicating how the attention span of the viewers had decreased from substantial extracts of a minute or more down to the subliminal flashes of the *Sonic the Hedgehog* generation.

Standing by the TARDIS console (with its electric plug clearly visible in the rear wall), Yvette explained the fundamentals of the Doctor and his enemies. After a selection of monstery clips, Yvette was to be found wandering amongst a series of monster costumes, commenting on "the evil Yeti who terrorised the London underground," before decreeing "This bloke is weird looking. He looks sort of like a pig gone wrong, and he's got this eye in the middle here and where his ears are, he's got more eyes." Can you guess what it is yet? Well, the huge pot belly of the Tetrap in question was leading Yvette to the conclusion that he had eaten too much at Christmas when she was suddenly goosed by a Haemovore "from the bottom of the sea ... and he's very, very smelly." The "evil Cybermen" were next, "a very nasty piece of work, causing mayhem wherever they showed their ugly faces." The Daleks demanded their own montage of clips, allowing Yvette a chance to dip into *Doctor Who Special Effects* by Mat Irvine until the Black Dalek from *Remembrance of the Daleks* approached her, only to be told "Get lost, you creep!" The next showcase was the "range of very odd assistants" the Doctor had, barbed with a comment about their "very weird clothes" – a bit rich coming from a woman dressed in a tartan car rug. The next barrage of snippets came from *Resistance is Useless*, the BBC2 show which was to launch the *Doctor Who* repeat season ("some of the best of the Doctor's adventures") the following day. And if that wasn't enough, *Blue Peter* was offering lucky viewers the chance to own some *Doctor Who* home videos – a pure science fiction dream to the viewers who had watched Val craft Skarosian meals so many years before. Ten sets of *Robot*, *The Caves of Androzani*, *The Hartnell Years* and *The Troughton Years* were up for grabs if you could answer the question "Which actor most recently played Doctor Who?" John also joined Yvette to say that monsters from the show could then be seen at the Museum of the Moving Image in London ("where *Blue Peter* badge winners get in free!" – naturally).


Bleep and Booster were another *Blue Peter* sci-fi favourite ...

The postcards poured into *Blue Peter*'s new PO Box in the coming weeks, and an item from John Leslie about Southeby's auction of old display mannequins provided a superb segue into announcing the *Doctor Who* competition results (via *Spearhead from Space* of course). Diane – accompanied by a Black Dalek – went through the six wrong answers and some badly-synched freeze-frames before arriving at Sylvester McCoy. Then "ten time-travelling winners" who won "instant Time Lord status" were picked out from the 6,740 correct answers by Diane and John – a sobering come down from the 35,000 who craved *Doctor Who* theatres two decades earlier and a sign that maybe the Doctor no longer held the same attraction for Britain's youth.

"Strange? Who are they calling strange?" cackled a strange-looking Yvette in April 1991. And Yvette did look strange. Her face was painted a veined green, her hair was covered by lime tissue paper and she was wearing all bar the head of a Vervoid costume. "In case you're worried, I've become so environmentally friendly I've turned green!" quipped Yvette, reverting to her usual Lancashire accent, adding "I'm only disguised as a vegetable life-form." (There's bound to be a really cruel joke there, but I don't want to go looking for it.) A quick montage of inanimate monster costumes in the studio was somewhat strangely rounded off by a colour caption slide of Bonnie Langford from *Time and the Rani*; the intended gag had been that Yvette would joke "Ooops! How did you get there?" but a problem with sound mixing rendered her remark inaudible. The plant-like presenter explained that the monsters were "going to be auctioned at Bonhams in London on May 11, along with other costumes from the *Doctor Who* series." Indicating her restrictive garb, Yvette explained "I am dressed as a Vervoid, a giant mutant seed pod ... quite revolting," as she demonstrated how her petal hands and leaf collar were detachable (since masks were not generally being auctioned off, the costume came *sans* head). Going along the line-up of usual monster suspects, the viewers saw the "Worm-like alien" Tractator which "kidnapped humans to use them as living power batteries," the empty Cyberman with its "giant ear muffs," and then "a protoplasmic Plasmaton ... a big swamp monster" which, no matter how dramatically the cameraman zoomed in on it, couldn't be made to look any more exciting. A lone Dalek waited alongside one of its rather campily posed *Resurrection* troopers, and one of its cohorts then swept in past the TARDIS – only to feel the sharp side of Yvette's tongue again as she told it to be quiet ("What I always wanted to know is, how could the Daleks conquer the universe if they couldn't go up stairs?"). Believing that the Doctor had never looked inside a Dalek, Yvette called John Leslie over to help her remove its lid – to reveal the grinning form of Diane Louise-Jordan squeaking "Only me!" According to Diane, being inside the Dalek was "Dead comfy ... Can you believe this will probably fetch three to four thousand pounds?" To placate the fans, before the trio departed in the TARDIS (how else?) it was stressed that the costumes weren't "being sold as a plot to get rid of *Doctor Who*. The reason for the sale is that, unlike the TARDIS which never runs out of space, the BBC Wardrobe Department hasn't enough room to keep all the costumes. But we've been told that Doctor Who will definitely be returning to fight more aliens at some star date in the Gallifreyan future – but in the meantime, he's out on video."

Indeed, the limited resources of the BBC Wardrobe Department had been examined by Yvette and her former cohort Mark Curry in an edition three years earlier where the pair crept into the costume facility one night for a dressing-up session. Having donned the garb of pierrots, Eskimos, Romans senators and Native American braves, the next figure to appear on the catwalk to the strains of a familiar Peter Howell arrangement was described by Yvette as "Modelling one of the most famous of all spacesuits is that evil fiend from *Doctor Who* – the Cyberman! This silver space invader is fully equipped for super-galactic skulduggery." The ill-fitting helmet of the *Earthshock*-era cyborg was slid back to reveal Mark's bespectacled smiling features ... leaving him only moments to black himself up and deliver his impersonation of Lenny Henry. Moving swiftly on ...

"Blue Peter had its own regular foray into the world of sci-fi with the Bleep and Booster cartoons"

Naturally, the creative powers of future artisans had already been fuelled by the makes shown on the programme – and so when the budget-conscious monsters were lovingly crafted by loyal viewers, it seemed fitting that *Blue Peter* should accord some examples national exposure. The sudden thirst for all things Skarosian after New Year 1964 caught everyone on the hop, and even before Chris Trace was able to unveil the do-it-yourself Dalek, he and Val were being offered up smaller Daleks assembled by their young acolytes. A couple of weeks after the first Dalek serial had finished, Val introduced "two jolly good models of Daleks" after an instalment of the series' own foray into science fiction: *Bleep and Booster*. The Dalek submitted by Charles Cresswell of Chepstow was crafted from an eggbox and silver paper and ran along on wheels, while cardboard and matchsticks were the prime components of its cousin engineered by Robert Barton of Cowes. "I think they deserve *Blue Peter* badges," said Val, little realising that there would be many more Dalek encounters for her in the next decade.

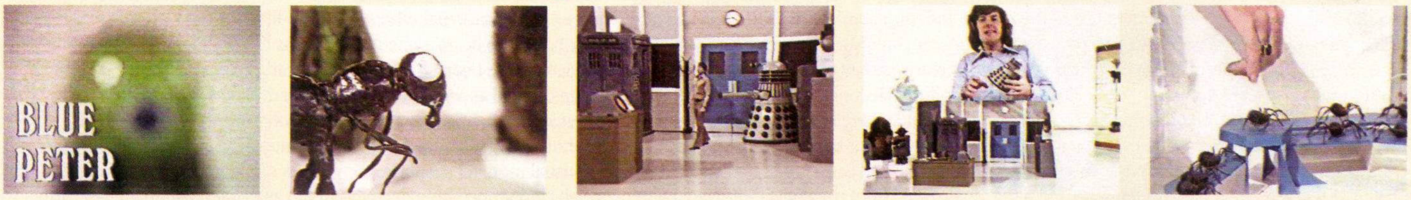
Prior to his infamous 'Dalek make' in March 1964, Chris Trace had commented on an entire line of Daleks sent in by viewers ... along with a single lonely TARDIS which had also been lovingly fashioned. Probably the pinnacle of *Doctor Who* modelling though was demonstrated in March 1975 in another plug for the BBC Enterprises exhibitions. Such was the quality of the items on this occasion that they

"Get lost, you creep!"

WHICH ACTOR MOST RECENTLY PLAYED DOCTOR WHO?

Poor Yvette found herself surrounded by Doctor Who's enemies back in 1992, but learned that being blunt to a Dalek is the best defence!

"The most strangest of all..."

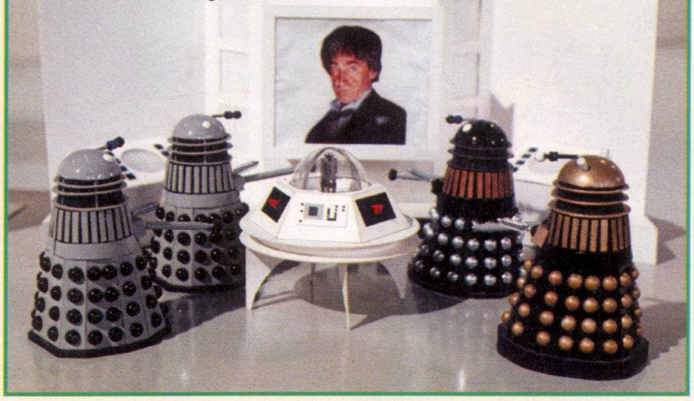


Viewer Jonathan Sellers' amazing *Doctor Who* models invaded the *Blue Peter* studio in March 1975, before going on display in Blackpool.

were allowed to open the show, with the *Doctor Who* theme accompanying a pan across a scale model of the Metebelis III Spider Council Chamber from *Planet of the Spiders*, a version of the Daleks' Mind Analysis Machine from *Day of the Daleks* and finally the Doctor's lab back at UNIT from which John Noakes and the ever-faithful Shep emerged courtesy of the modern miracle of CSO. However, presenter and canine were then confronted by a rather good angry model Dalek which informed them in tones which sounded suspiciously like John's own (the voice having been pre-recorded on the morning of transmission) "Do not insult the Daleks. You will be exterminated, exterminated." Following the example set by his toy theatre Doctor, John ran away – very fast. However, as a giant Peter Purves explained while lifting the model Dalek aloft, there was really nothing to fear since all these monsters and sets were made of nothing more than cardboard and polystyrene, and crafted by the highly talented 16-year-old Jonathan Sellers from Denshaw in Oldham. Jonathan started making the models three years ago, starting with a clay and gardening wire Zarbi, which John fumbled his way through the background to tell us was "a fearsome creature the Doctor first met ... years ago." Displayed next was a "decidedly sinister" Yeti adapted from an old fur coat, which caused John to recall the expedition led by Chris Bonnington to climb the South West face of Everest covered by *Blue Peter* a couple of weeks earlier. Third in the monster parade was Alpha Centauri ("the most strangest of all ... his body shape is an old toilet roll") followed by an excellent Quark (principally cardboard with drinking straws on its head) and a rather cute Sea Devil (made in clay – dressed in gauze). Peter Purves – whose bouffant quiff that week conformed to modern crash-helmet specifications – displayed more striking sets made by Jonathan: the stunning card and plastic TARDIS control room (generally very accurate and complete with 1960s dressing such as orary and trunk – but with the doors one roundel too high), the clay and gardening wire Metebelis Spider set, and even a moonscape from the short-lived Barry Letts/Terrance Dicks series *Moonbase 3*, long-forgotten even then.

The fact that these excellent models had been brought to a wider audience was, as Peter explained, more or less by chance. "Jonathan entered a BBC competition a year or so ago to design a new monster for *Doctor Who* and he won with this entry – he called it a Phronian" – cue rather good robot model – "a strange and deadly sort of monster with a mind of its own. And after he won his prize, he made a model of it. When the BBC Exhibition manager went to Jonathan's house to tell him he'd won, he discovered a whole room full of these models, and that's how we came to hear about them." Jonathan's favourite models were – naturally – his accurately proportioned Daleks, and his showpiece was their interrogation room, complete

Jonathan's stunning model Dalek control chamber.



The expertly-made *Doctor Who* models are inspected by Purves and Noakes.

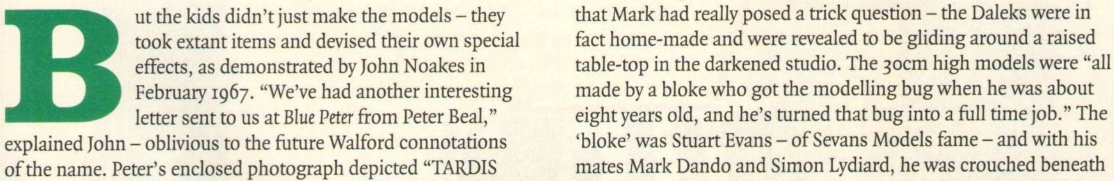
L-R: Peter Duncan, Stuart Evans, Bonnie, Janet Ellis, Mark Dando, Mark Curry and Simon Lydiard.

with a photograph of Patrick Troughton on the Mind Analysis screen; the accuracy of the Daleks was demonstrated with a clip from *Death to the Daleks* Part Four introduced by a suspiciously knowledgeable John ("You may remember ... the time he was stranded on Exxilon, and the Zombies were after him and his friend, Bellal"). Unknown to the audience, waiting in the wings were Lorne Martin and Terry Sampson of BBC Enterprises, poised to whisk Jonathan's models away up to the Blackpool exhibition which – as Lesley and her trendy leather boots reminded viewers – just happened to open tomorrow for the summer season. When John said that Jonathan "wants to be a television designer when he leaves school," for once the viewers would concur that genuine talent and craftsmanship was being demonstrated, and would only hope that Jonathan was able to follow his desires.

But the kids didn't just make the models – they took extant items and devised their own special effects, as demonstrated by John Noakes in February 1967. "We've had another interesting letter sent to us at *Blue Peter* from Peter Beal," explained John – oblivious to the future Walford connotations of the name. Peter's enclosed photograph depicted "TARDIS escaping from the Daleks just in the nick of time." And indeed, a Dinky police box was fading away before four Dalek Rolykins which had surrounded it. John explained how young Peter achieved this trick: "His total exposure was half a second at f22, half of it was given with the police box, the other half with the police box removed. That gives it that ghostly effect. Peter did show me the layout that he built and here it is. It's a mixture of sand and salt and, back here giving a rocklike effect, is the kitchen foil." As ever though, John had a problem remembering the exact words, and hence his last line was delivered in the rough approximation of "Then all you need is a few shilling Daleks to fit in with the one and sixpenny postbox." Nevertheless, this must still have pleased both Dinky and Louis Marx since brand advertising on BBC programmes was strictly verboten.

Eventually, of course, the kids grew up and became the pros. In October 1986, an edition opened with a generous clip depicting the first appearance of the Daleks. Janet Ellis introduced the famous monsters with a warning that "any moment now they'll be invading the studio," causing co-host Mark Curry (in yellow cardigan and Rupert the Bear trousers) to quaver boggle-eyed with fear, before pitching the question "See if you can remember which episode you think these Daleks are from." To the accompaniment of Malcolm Clarke's score for *Resurrection of the Daleks*, several lines of exquisite model Daleks issued forth from a scale warehouse set, and after a bit of authentic sounding Dalek dialogue, a quick negative effect and some slow-motion explosions, the viewer was left gaping at internecine Dalek carnage – rather strangely accompanied by music from *Kinda*. After this sequence of destruction (pre-recorded that lunchtime), Peter Duncan revealed that Mark had really posed a trick question – the Daleks were in fact home-made and were revealed to be gliding around a raised table-top in the darkened studio. The 30cm high models were "all made by a bloke who got the modelling bug when he was about eight years old, and he's turned that bug into a full time job." The 'bloke' was Stuart Evans – of Sevans Models fame – and with his mates Mark Dando and Simon Lydiard, he was crouched beneath the tabletop manipulating the phalanx of multi-coloured Daleks. Stuart explained "It all started when I was about six. *Doctor Who* came on and immediately I was captivated by it. Loved the Daleks – always wanted to own one or make them ... [My first one] was made out of building blocks when I was about four." Clearly Stuart's childhood passion and creativity had not deserted him, as he recalled his range of commercial models "all came about because I had a job I was pretty bored in, so I decided to make a Dalek. I was working for the civil service at the time and it was a release of tension and things. This was the original one I made," he proclaimed, gesturing to a perfectly proportioned *Death to the Daleks* model at his side. "It's made out of plastic ... and this [the gun] is my trusty civil service pen, cut up with a bit of piano wire put in." The rugby-shirt clad entrepreneur continued his success

"Only 30cm high, but still scary!"


Stuart Evans – of Sevans Models fame – visited the studio in 1986 to demonstrate his marvellous model Daleks

tx: Thursday 3 April 1980
Pre-filming: Tuesday 25/Wednesday 26 March 1980
With: Simon Groom, Christopher Wenner, Tina Heath
featuring John Nathan-Turner

Show 1613:
Story of Doctor Who/ Peter Davison Promotion
tx: Monday 10 November 1980
Studio: TC3
With: Simon Groom, Sarah Greene, Peter Duncan
featuring Peter Davison
Clips: *The Daleks' Master Plan: Devil's Planet*, *The Daleks' Master Plan: The Traitors*, *The Tenth Planet* Episode 4, *The War Games* Episode Ten, *The Three Doctors* Episode One, *The Ribos Operation* Part One, *The Pirate Planet* Part Four [all from Shows 1029 and 1459]

Show 1692:
***The Five Faces of Doctor Who* Promotion**
tx: Thursday 29 October 1981
Studio: TC4
With: Simon Groom, Sarah Greene, Peter Duncan
Clips: *100,000 BC: An Unearthly Child*, *The Three Doctors* Episode One [from Show 1029], *Logopolis* Part Four

Show 1704:
Berman and Nathans – inc. *Black Orchid*
tx: Thursday 10 December 1981
Studio: TC6
With: Simon Groom, Sarah Greene, Peter Duncan
Clips: *Black Orchid* Part One

Show 1821:
Janet Ellis Compilation – inc. *The Horns of Nimon*
tx: Thursday 28 April 1983
Studio: TC8
With: Simon Groom, Sarah Greene, Peter Duncan, Janet Ellis
Clips: *The Horns of Nimon* Part Four

Show 1857:
Doctor Who 20th Anniversary/ *The Five Doctors* Promotion
tx: Monday 21 November 1983
Studio: TC4
With: Simon Groom, Peter Duncan, Janet Ellis
Featuring: Peter Davison (Doctor Five), Richard Hurndall (Doctor One), Steve Roxton (Dalek), John Marley (Yeti), Paul Ellison (Sea Devil), Ray Knight (Cyberman), Ray Lavender (Axon), Mykel Mills (Kraal)
Clips: *The Mutants: The Survivors*, *The Tenth Planet* Episode 1, *The Moonbase* Episode 4, *The Abominable Snowmen* Episode Two, *The Web of Fear* Episode 1, *The Seeds of Death* Episode Three, *Spearhead from Space* Episode 3, *The Claws of Axos* Episode One, *The Sea Devils* Episode Six, *The Time Warrior* Part Three, *The Android Invasion* Part Three

Show 1889:
Story of Doctor Who/Colin Baker Promotion
tx: Thursday 15 March 1984
Studio: TC6
Pre-recorded insert: same day
With: Simon Groom, Peter Duncan, Janet Ellis
Featuring: Colin Baker
Clips: *The Tenth Planet* Episode 4 [from Show 1613], *The War Games* Episode Ten, *Spearhead from Space* Episode 1, *Robot* Part One, *Logopolis* Part Four, *The Twin Dilemma* Part One

Show 1890:
Competition: Gastropod Egg
tx: Monday 19 March 1984
Studio: TC6
With: Simon Groom, Peter Duncan, Janet Ellis

Show 1896:
Competition Results: Gastropod Egg
tx: Monday 9 April 1984
Studio: TC4
With: Simon Groom, Peter Duncan, Janet Ellis

Show 1934:
The Box of Delights Promotion
tx: Monday 19 November 1984
Studio: TC4
With: Simon Groom, Janet Ellis, Michael Sundin
Featuring: Patrick Troughton

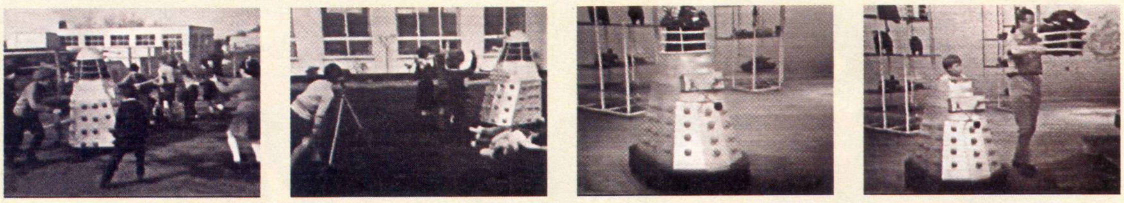
Show 1945:
Review of the Year – including Colin Baker Promotion
tx: Monday 31 December 1984
Clip: Colin Baker from Show 1889

Show 2080:
The Trial of a Time Lord Promotion
tx: Thursday 18 September 1986
Pre-recorded: Monday 8 September 1986
Studio: TC6 [Originally intended for transmission on Monday 15 September 1986]
With: Janet Ellis, Peter Duncan, Mark Curry
Featuring: Colin Baker (The Doctor), Bonnie Langford (Mel), Nabil Shaban (Sil), Mike Ellis (L1) and Paul McGuiness (Drathro)
Clips: *The Trial of a Time Lord* Parts Three, Five and Nine [final item undubbed]

Show 2085:
Robot Competition Results
tx: Monday 6 October 1986
Studio: TC3
With: Janet Ellis, Peter Duncan, Mark Curry
Clip: *State of Decay* Part Four

Show 2090:
Dalek Models
tx: Thursday 23 October 1986
Pre-recorded insert: Monday 20 October 1986
Studio: TC1
With: Janet Ellis, Peter Duncan, Mark Curry

"A very splendid Dalek indeed..."

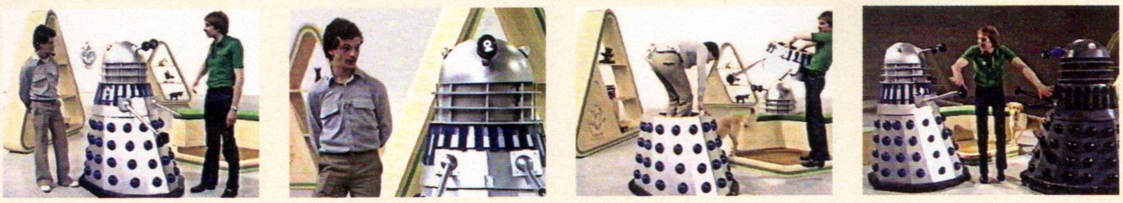

The children of Forches Cross School and brothers Philip and Simon Cambell made their own Daleks in 1966

story to explain how he took his model mate along to the Longleat Celebration of April 1983 and found BBC Enterprises expressing an interest. Stuart and his crew then showed the different manners in which the Daleks were made to move, and how compressed air allowed the Daleks to fire weapons in a manner reminiscent of the Peter Cushing movies. The group was then joined by Mark Curry who was demonstrating Stuart's superb radio-controlled model Dalek which scooted around the studio floor, its eye stalk scanning round and round. Knowing that the kids liked their bangs and flashes, Peter asked to see an explosion while reminding potential imitators "These guys are professionals, so if you get the idea of trying to explode your own Dalek at home – don't!" A suitable detonation – under the auspices of visual effects designer Dave Havard – was duly arranged, before Peter explained that because Stuart's models were so authentic, the BBC used them in an episode of *Doctor Who*. "They appeared in *Revelations of the Daleks* [sic] when Davros led the Daleks against Orcini's, and one of the little Daleks blow themselves up when it got a power overload," blithered Peter as the relevant extract showing the 'little Dalek' killing Natasha and Grigory was run. "Only 30cm high ... but still frightening," said Janet, showing a photograph sent in by Amy and Jack Dow from Catley in Oxfordshire which depicted a Dalek made by their father. Slightly less well proportioned than Stuart's examples, the towering colossus in the photograph seemed to teeter terrifyingly over the unconcerned six-year-olds.

Of course, soon models weren't enough for kids, and spurred on by Chris Trace and his ilk they would start manufacturing life-size examples of Whovian terrors. The June 1966 item on the War Machine encouraged the kids to remind Chris that, in their eyes, the Daleks were still the best monsters for Doctor Who to fight, and the children of Forches Cross Primary School in Barnstaple were soon submitting a portfolio of photographic evidence to back this up. Neat 1960s children in sensible shorts or pleated skirts clustered around their home-made monster. As Chris related, the children of Class 4D had made a Dalek of their own, and when it was finished "it took over from their teacher Mr Downing and gave an arithmetic lesson. But that wasn't all. They had a battle with the Dalek in the playground which ended with the whole class lined up in front of it. Well, the Dalek has been so successful that Class 4D is now making a film all about it ... I should think it

Richard Berelson helps Simon Groom discover what lies within his home-made Dalek ...

"No exterminating here!"


Simon had to break up a Skarosian scrap in 1979 as Richard Berelson's home-made Dalek met its TV counterpart!

will be pretty hair-raising by the time it's finished." Naturally, Class 4D received *Blue Peter* badges "for making the Dalek so well" ... even if it did appear to be an upscaled version of the disproportionate toys available from Louis Marx. Nevertheless, the photographs showed the pride of England's youth working together with an excited air of co-operation and creative zeal which could warm even the most cynical heart.

Meanwhile, brothers Philip and Simon Campbell of Ingatestone, Essex had also been busy with their own Dalek building for six months and their version was present in studio with 13-year-old Philip secreted inside. Unlike its Barnstaple-built cousin, this version bore more of a resemblance to the Daleks which had smashed onto cinema screens in *Dr Who and the Daleks* the previous summer. As usual, Chris was suitably impressed and delighted, enthusiastically explaining "it's actually an old tricycle frame underneath" and how the creation could say things like "I am a Dalek." "I think the best thing of the lot is the gun," added Chris, again judging so well what would appeal to schoolboys and allowing Philip to emit a jet of talcum power from the neutraliser arm. There were badges for the brothers – with Philip's beaming face revealed after Chris lifted the dome and grille section clear – and hearty congratulations for their hardboard and *papier maché* creation with even Val tentatively venturing the opinion that it was "a very splendid Dalek indeed."

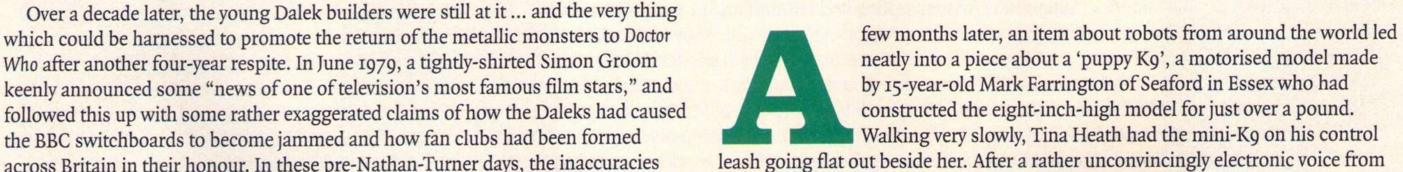
Tina Heath introduces a less-than-impressed K9 to his dinky doppelganger.

Over a decade later, the young Dalek builders were still at it ... and the very thing which could be harnessed to promote the return of the metallic monsters to *Doctor Who* after another four-year respite. In June 1979, a tightly-shirted Simon Groom keenly announced some "news of one of television's most famous film stars," and followed this up with some rather exaggerated claims of how the Daleks had caused the BBC switchboards to become jammed and how fan clubs had been formed across Britain in their honour. In these pre-Nathan-Turner days, the inaccuracies continued as Simon introduced an extract which allegedly demonstrated how the Daleks made their "television début all those years ago." Those hoping for a rare snippet from Serial B (whatever it's called) were disappointed to see the same "We are the Masters of Earth" clip from *The Dalek Invasion of Earth* which had appeared on various shows since being spliced into *Whose Doctor Who* in 1977. The catalogue of errors continued as Simon announced "It's six years since the Daleks have appeared in *Doctor Who*," before introducing a rather good Dalek facsimile, gleaming silver and navy blue beneath the lights of TC4. It was hard to believe that this had been made from cardboard with "old bits of household rubbish." Simon gives the credit for this amazing alien to "Richard Berensale" (whose name was actually Richard Berelson – but, hey, that's live television); Richard, a teenager then embarking on the bold adventure of moustache cultivation, hailed from Stanmore Hill and had devoted three years to the creation of the Dalek, the trickiest item to procure being the dome which was acquired from a shop display. "It's very bright and colourful," observed Simon before he helped Richard to clamber inside his creation, which generally appeared at fêtes and charity functions; after all, as Simon explained, "Really this Dalek is a goodie." The creature's deadly ray was again present, but this time represented by a piercing electric buzzer rather than bathroom products; this caused some mock concern for Simon, who explained, "I'd really rather not be exterminated right now because I do desperately want to go on the *Blue Peter* summer expedition." Richard was encouraged to speak in the rasping synthetic tones of the Dalek, which he admitted he couldn't do very well. "Not bad," encouraged Simon, before saying that their sound engineer could help out. Magically, Richard's tones were ring modulated into a fair facsimile of those of Mr Skelton and his ilk. In the same way that Shep had gone berserk at the sight of a metal mutt two years earlier, so Simon's beloved golden retriever Goldie was alarmed by the Dalek's presence, barking so much at the invader that Simon had to break off from the item to quieten her ("You give over and shut up"). With a slight lack of sincerity detectable, Simon announced that there would soon be a new adventure, *The Destiny of Doctor Who and the Daleks* and "it proves to be very, very exciting." The item concluded with a real BBC Dalek – ready for studio recording on *Destiny* – entering the suddenly darkened studio and chatting to Richard in a voice which sounded suspiciously like John Scott Martin's.

With the genuine Dalek suspicious of its bright counterpart, the Stanmore-based alien explained "I am an Earth Dalek," only to be informed, "The Daleks deserted Planet Earth many years ago. It is useless for our purpose." "I could join you on Planet Skaro," suggested the gleaming impostor hopefully. "Skaro? How do you know the secret of our planet? You are an impostor," grated Dalek-John, indicating that he wasn't manufactured yesterday. "No exterminating here!" exclaimed Simon, throwing himself between the aliens, and changing the topic of conversation to "What are the Daleks going to be doing in the new series?" As Simon stumbled over his lines, Dalek-John made vague references to Davros programming the Daleks to conquer the universe ... hinting at the big surprise for the story due in September. Eventually, the BBC Dalek trundled off, screeching "The Daleks will the conquer the universe!" Ever polite, Simon thanked the departing menace for coming, and then told viewers "You may remember the dramatic occasion in 1972 when Doctor Who had a tremendous battle with the Daleks, but he didn't manage to finish them off once and for all." Naturally the clip wasn't from 1972 at all, but from 1975 and depicted the end of *Genesis of the Daleks*. The item was rounded off as Chris Wenner – who had drawn the short straw to wear the dungarees that week – promised that the Doctor and the Daleks would be back on 1 September. This was, incidentally, the same Chris Wenner who would later lend his horsemanship to the uncredited role of '2nd Trooper' in *The Awakening*.

A few months later, an item about robots from around the world led neatly into a piece about a 'puppy K9', a motorised model made by 15-year-old Mark Farrington of Seaford in Essex who had constructed the eight-inch-high model for just over a pound. Walking very slowly, Tina Heath had the mini-K9 on his control leash going flat out beside her. After a rather unconvincingly electronic voice from the dog declared it to have an IQ of over 300 ("Coo! That's pretty impressive," gushed Tina), the presenter proudly reminded viewers that the real K9 had made his first ever television appearance away from the *Doctor Who* studios on *Blue Peter* two years ago – and now K9 had returned to give his verdict on Mark's model. Sounding rather more camp than before (David Brierley having taken over from John Leeson), K9 confirmed that after being in radio contact with Doctor Who, he knew Tina to be a friend, and then probed Mark's model, declaring "An interesting humanoid attempt at miniaturisation. I will not stun and destroy." "Coo! I should think not!" said Tina, lecturing that it was a very flattering gesture for the dog to have a model made of itself. But – onto promotional matters! "A lot of your fans are very worried indeed, K9," says Tina, asking when he would be returning to *Doctor Who*. "I rejoin the Doctor in two days time ... Our destination is planet Chloris where I must defend the Doctor against the wolf weeds." "Coo! That sounds like a pretty tough assignment," considered Tina, wishing K9 and the Doctor luck with their next

"K four-and-a-half"


There was double trouble for Tina in 1979 when K9 was confronted by his miniature double, built by viewer Mark Farrington for under a pound!

mission, and introducing Goldie to K9. Goldie was distinctly less interested in the dog than she was the Dalek, and simply wandered off – leaving K9 to pursue her rear-end in an unfortunately aroused-looking manner. "You really think you're the bee's knees don't you?" remarked Tina after some rather arrogant replies from the robot. "Bee? Terrestrial four-winged stinging social insect," replied the dog before suddenly declaring, "I am needed to assist the Doctor. I must go."

"I can't wait to see what's going to happen this Saturday," trilled Tina. "What do you think Chris?" "I think he's smashing," smiled Chris – who tended to think something was smashing every week. "I've always wanted to have K9 as my pet, or even a little K four-and-a-half model." Chris was then reminded of one of the entries in the show's Goldie Limerick Competition, written by one Rodney Moffatt:

There was a young dog on Blue Peter
Whose nature could not have been sweeter
"I'm Goldie," she whined,
"Not as smart as K9 –
But I do think my coat is much neater."

And with barely a pause, came a contrived link to an item on guinea-pigs, almost as bad as this one into the next selection of *Doctor Who* moments ...

Blue Peter's competitions often allowed the viewers to win special prizes for their tremendous creative skills – and some of the prizes in the past where children's designs were actually transformed into legal-currency-of-the-realm postage stamps, were certainly unique. It seems that although Peter Purves' *Doctor Who* connection was not emphasised, it was in the minds of the production team in 1967. Even before his first show, Peter joined Val and John at Lime Grove studios for a special photocall on Monday 13 November where he was brought face-to-face again with the Daleks. The photocall for a programme planned a fortnight later must have meant severe disappointment for Dalek fans seeing such a shot in the *Radio Times* because the Daleks never actually appeared on the show. So, after being with *Blue Peter* just one week, Peter helped launch a competition to stimulate the creative juices.

The competition show's script referred to encounters with Ice Warriors, Yeti, Fungoids, Rills and "the terrible Cybermen," and Val said that these appeared in just some of "the adventures of the amazing Doctor Who," prior to showing the "Daleks conquer and destroy!" clip from *The Power of the Daleks*. After this, Peter explained "It was the Daleks who gave us our idea for our new competition" – which was really very thoughtful of them! The kids' mission – should they decide to accept it – was to design a monster to beat the Daleks, and one which must feature a deadly secret weapon not seen on *Doctor Who* before. "Doctor Who himself will actually be helping us to judge the winners," explained the team – eliminating Patrick Troughton's namecheck – as if this alone was incentive enough to send a doodle of at least some sort to "*Blue Peter* Monster" by the closing date. Before the Dalek film from *Power* formed the noisy backdrop to the closing credits, Peter played the final gambit by saying "Who knows? Your entry may end up on *Doctor Who* itself."

Statoid
METALIC MAN

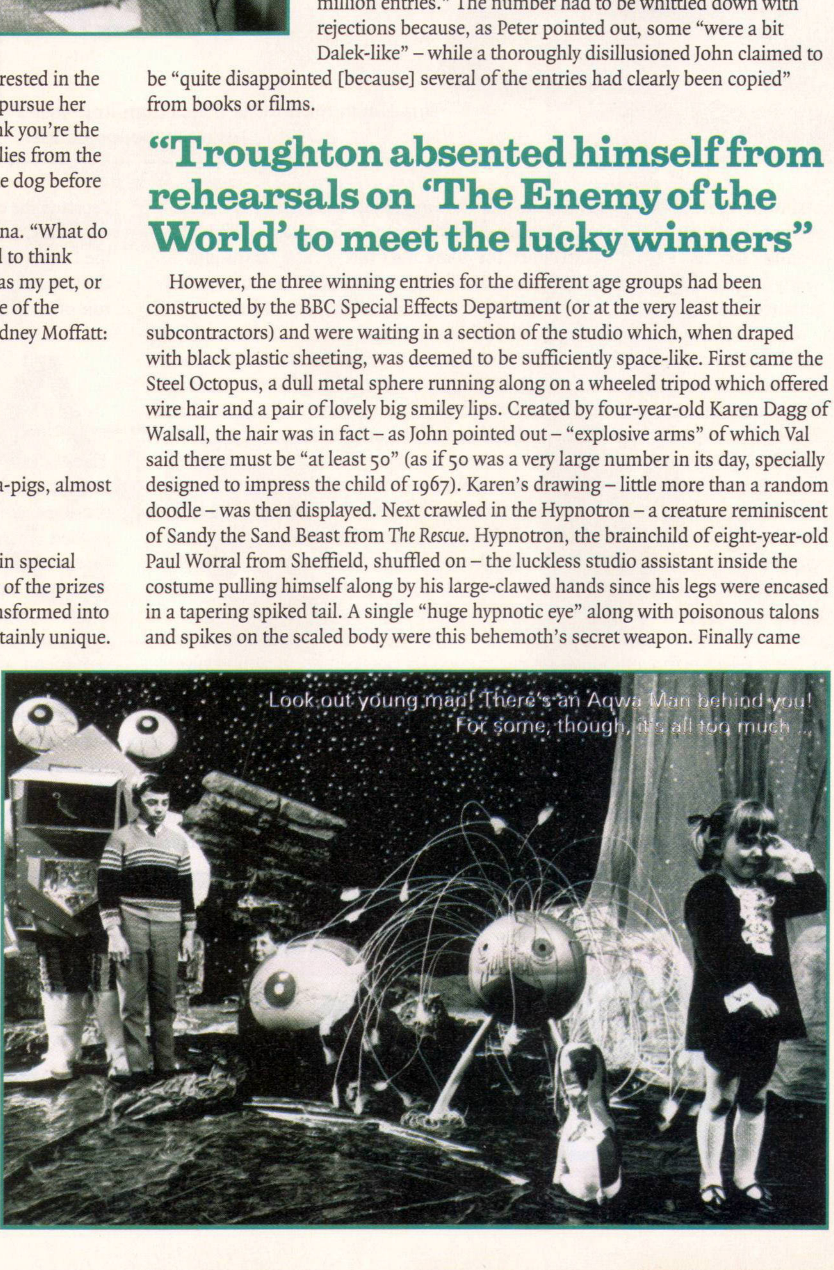
Doctor Who himself – alias Patrick Troughton – helps judge the *Blue Peter* 'Design a Monster' competition.

It's no doubt because of this that, for many years, the collective race memory of fandom maintained that the only reason the Krotons looked so awful was actually because they had been the winners of this 1967 competition. Regrettably, the BBC's Krotons could never live up to the fascinatingly bizarre imagination of *Blue Peter* viewers (at a time when, it must be said, hallucinogenic drugs were becoming the vogue). A staggering quarter of a million entries were received and a big event was made of the day when the winning children, their monsters and Doctor Who himself visited the studios. Troughton absented himself from rehearsals on *The Enemy of the World* Episode 3, donned his Doctoring outfit, and arrived to meet the kids and their mothers at 3.20pm on the afternoon of transmission at Lime Grove studios. The press was also present to get shots of the winners and their creations – along with a rare promotional appearance from the series' star. But Troughton then faded away again, leaving Val, Peter and John to get on with the live broadcast.

With Christmas fast approaching, it was time to light the second candle on the advent crown, after which a selection of the runners up (such as the Uspition – a triceratops wearing platform shoes on a par with Elton John) were shown, backed by the sort of ethereal space music which would have wafted Bleep and Booster through their two-dimensional galactic adventures. Of this sample, Peter ventured the opinion that "They're pretty ferocious," and Val explained that "together with Doctor Who , we went through all those quarter of a million entries." The number had to be whittled down with rejections because, as Peter pointed out, some "were a bit Dalek-like" – while a thoroughly disillusioned John claimed to be "quite disappointed [because] several of the entries had clearly been copied" from books or films.

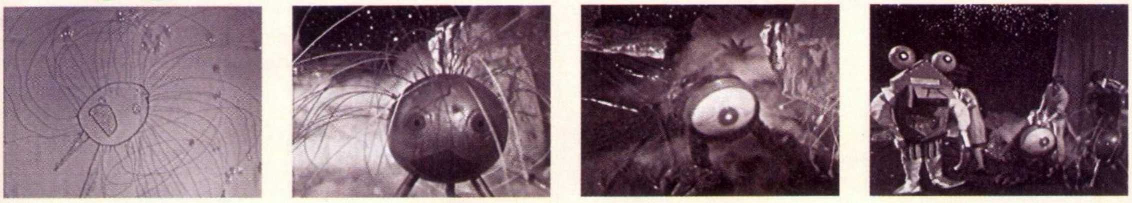
"Troughton absented himself from rehearsals on 'The Enemy of the World' to meet the lucky winners"

However, the three winning entries for the different age groups had been constructed by the BBC Special Effects Department (or at the very least their subcontractors) and were waiting in a section of the studio which, when draped with black plastic sheeting, was deemed to be sufficiently space-like. First came the Steel Octopus, a dull metal sphere running along on a wheeled tripod which offered wire hair and a pair of lovely big smiley lips. Created by four-year-old Karen Dagg of Walsall, the hair was in fact – as John pointed out – "explosive arms" of which Val said there must be "at least 50" (as if 50 was a very large number in its day, specially designed to impress the child of 1967). Karen's drawing – little more than a random doodle – was then displayed. Next crawled in the Hypnotron – a creature reminiscent of Sandy the Sand Beast from *The Rescue*. Hypnotron, the brainchild of eight-year-old Paul Worral from Sheffield, shuffled on – the luckless studio assistant inside the costume pulling himself along by his large-clawed hands since his legs were encased in a tapering spiked tail. A single "huge hypnotic eye" along with poisonous talons and spikes on the scaled body were this behemoth's secret weapon. Finally came



Look out young man! There's an Aqwa Man behind you! For some, though, it's all too much ...

"By gum he can wink!"



The Steel Octopus, the Hypnotron and Aqwa Man beam down to the *Blue Peter* studio to meet John, Val and Pete!

Aqwa Man – which, honestly, was not a Kroton – conjured up by Stephen Thompson, a 13-year-old from Moira near Burton on Trent. Unlike his compatriots, Aqwa Man stood erect. His head offered two huge frog eyes, the chest bore a box with the letter 'A' on it, his arms ended in metal pincers, and some rather natty striped shorts led down to his rubber flipper feet. Trying to get to grips with the SF speak, Val explained that the nozzle emerging from the chest unit was "a sound gun that's so high pitched it can shatter anything" and that the flippers meant it could "go down many fathoms."

The host trio joined the monsters on the set for their closing remarks, with John happily indicating the monocular Hypnotron and quipping "I don't think this one can smile, but by gum he can wink!" After going through the formalities of saying that the monsters would be on display at the *Daily Mail* Boys and Girls Exhibition at Olympia from 27 December and that the three lucky winners would be spending a day at the Special Effects Department, it became clear that the show was under-running and the presenters desperately tried to make small-talk about the aliens to bridge the gap. With some smutty giggles, John and Peter started discussing the Steel Octopus' "explosive ends" – and the more serious Val attempted to join in, but her question of "I wonder if they can only explode once or go on exploding?" effectively killed all conversation on the matter. Eventually the closing credits rolled, with Hypnotron balancing himself on one hand to wave bye-bye to the viewers with the other.

Doctor Who has tamed the Hypnotron in no time flat!

"I defy even the keenest ornithologist to identify this egg," declared Janet Ellis in March 1984 after a piece about nesting boxes. Janet hefted a sturdy plaster prop of a Gastropod egg covered in signatures from the cast of *The Twin Dilemma* with greetings such as 'Sluggy regards, Edwin Richfield' and 'Gastropodically yours, Colin Baker'. "And this egg could be yours," exclaimed Janet, "if you can answer this simple ornithological question. Which migrant bird has the same name as a town in Kent and a tasty snack?" As usual, answers on a postcard to "Gastropod's Egg, BBC TV Centre, London W12 8QT, by ..." a date which Simon Groom had forgotten but Janet was happy to provide. For the 50 runners up, the BBC theme single in its brand new Colin Baker sleeve was offered as a suitable consolation prize. Any ideas? No. Well, we'll give you the answer a bit later on.

It was the old favourite of K9 who was the answer to a *Blue Peter* competition to win a 'ride-on-robot' in October 1986. 90,900 viewers thought they knew the answer to the question "What was the name of Doctor Who's robot dog?" but in fact only 70,583 deduced the correct answer and went into the lucky dip after Janet had shown a clip from *State of Decay* to "remind ourselves what he looked like and the sort of things he got up to when he was with the Doctor."

Colin Baker's appearance on the show had been one of the breaking news stories which one expected *Blue Peter* to cover in the 1980s – the appointment of a new Doctor. In November 1980, Peter Davison was interviewed by Sarah Greene days after landing the plum BBC role. This was also an excellent excuse to reuse – again – what the production documentation referred to as 'Old Dr Who Script'. The rugby-shirt clad Simon Groom referred to the topical "outcry" of K9's imminent departure, saying that some viewers were hoping that Davison "alias Tristan of *All Creatures Great and Small*, may be able to save him. After all, he is a vet!" With his un-dyed darker hair, a casually-dressed Peter went through the item, and only looked marginally embarrassed at reading out a young viewer's letter suggesting the formation of the BBKN. [see boxout]

In March 1984, Colin Baker was also accorded a generous launch for his tenure as the Doctor, with three sequences being shown from the then un-broadcast *The Twin Dilemma*. In full garish costume, Colin was persuaded to work a little pre-recorded Time Lord CSO magic on one of the *Blue Peter* cats, accompanied by sounds grabbed from the BBC Enterprises *Doctor Who* Sound Effects LP. This major item was also to have had the Gastropods Egg Competition launch, but this was dropped due to lack of time [see above].

Baggy, short-sleeved jackets were the in fashion for women when Janet Ellis welcomed her old *Jigsaw* cohort Sylvester McCoy to Studio 1 in March 1987, hot on the heels of his formal BBC press call. So late in the day was this scoop for *Blue Peter* that the item did not appear in the camera script over and above a scribbled note on the cover saying that Sylvester would be available from 3.30pm. As it turned out "the next Doctor Who" had been on the show only months earlier (Thursday 13 November 1986) promoting his title role in the National Theatre's *The Pied Piper*. The new Doctor, complete with hat and scarf, arrived by TARDIS, and when described by Janet as being "one half of the O Men with me in *Jigsaw*" corrected her to "two-thirds," mindful that his partner had been the diminutive David Rappaport. [see boxout]

Although ostensibly promoting his starring role as the mysterious Cole Hawlings in the BBC1 adaptation of John Masefield's *The Box of Delights* in November 1984, Patrick Troughton actually ended up discussing his time as a Time Lord with Janet to a great extent. As usual during interviews, the actor was far happier to appear as an eccentric exaggerated version of himself as he discussed his work on the new children's serial and gave plaudits to his precocious young co-star, Devin Stanfield. [see boxout]

As well as chats with the celebs, *Blue Peter* also did its bit as a socially-responsible forerunner of *Crimewatch* and the answer to Shaw Taylor on ITV's *Junior Police Five*. A late unscripted item in a November 1975 edition had Peter Purves – then of flared jeans fame – informing would-be detectives of "a sensational robbery." A home-made black and silver Dalek, built in Southend by Shane

Featuring: Stuart Evans, Mark Dando, Simon Lydiard
Clips: *The Daleks: The Survivors, Revelation of the Daleks Part Two*

Show 2124:
Sylvester McCoy Promotion
tx: Monday 2 March 1987
Studio: TC1
With: Janet Ellis, Mark Curry, Caron Keating
Featuring: Sylvester McCoy

Show 2159:
Dalek Car
tx: Thursday 24 September 1987
Studio: TC8
With: Mark Curry, Caron Keating, Yvette Fielding
Clips: *Revelation of the Daleks* Part Two

Show 2195:
BBC Costume Store
tx: Monday 1 February 1988
Pre-filmed item: circa Tuesday 26 January 1988.
With: Mark Curry, Caron Keating, Yvette Fielding

Show 2245:
Thirtieth Anniversary Edition
tx: Monday 17 October 1988
Pre-recorded item
With: Mark Curry, Caron Keating, Yvette Fielding
Featuring: Sophie Aldred (Ace)

Show 2450:
***Doctor Who* Costume Auction**
tx: Thursday 18 April 1991
Studio: TC4
With: Yvette Fielding, John Leslie, Diane Louise-Jordan
Clips: *The Trial of a Time Lord* Part Twelve, *The Dalek Invasion of Earth: Day of Reckoning*

Show 2500:
***Doctor Who* Repeats Promotion/ Competition Launch**
tx: Thursday 2 January 1992
Studio: TC3
Pre-recorded insert: earlier the same day
With: Yvette Fielding, John Leslie, Diane Louise-Jordan
Clips: *The Trial of a Time Lord* Part One, *The Dalek Invasion of Earth: World's End, The Caves of Androzani* Part Four, *The Sea Devils* Part Four, *The Deadly Assassin* Part Three, *Resurrection of the Daleks* Part Two [undubbed clips], *Remembrance of the Daleks* Part Four, *The Mind Robber* Episode 5, *The Invasion* Episode Five, *The Three Doctors* Episode One, *The Seeds of Doom* Part Six, *The Sea Devils* Episode Five, *The Invasion* Episode Six, *Time and the Rani* Part Three, *City of Death* Part Two, *The Power of the Daleks* Episode Five [from Show 569], *The Dalek Invasion of Earth: The Waking Ally, Genesis of the Daleks* Part Six, *The War Machines* Episode 1, *The Hand of Fear* Part One, *The Robots of Death* Part Three, *The Invasion* Episode Five, *The Ark: The Bomb, The Moonbase* Episode 4, *Resurrection of the Daleks* Part Two, *100,000 BC: An*

Unearthly Child, *Dragonfire* Part Three, *The Brain of Morbius* Part One and *The Invasion* Episode Two

Show 2501:

Competition Results
tx: Thursday 23 January 1992
Studio: TC4
With: Yvette Fielding, John Leslie, Diane Louise-Jordan
Clips: *Spearhead from Space* Episode 4, *Remembrance of the Daleks* Part 4.

Show 2688:

Recycled Daleks
tx: Thursday 19 May 1994
OB: Bernie Spain Gardens, South Bank, London
With: Diane Louise-Jordan, Anthea Turner

Show 2926:

Famous TV Puppets – inc. K9
tx: Friday 1 November 1996
Studio: TC6; pre-recorded insert
With: Tim Vincent, Romana D'Annunzio, Katy Hill
Clips: *The Ribos Operation* Part Three

Show 3220:

Doctor Who Monsters/Websites/ Competition Launch
tx: Wednesday 7 April 1999
Studio: TC1
With: Stuart Miles, Katy Hill, Konnie Huq, Simon Thomas
Featuring: Louise Jameson, Kevin Taylor (Cyberleader), Philip Woodcock (Sontaran), Hylton Collins (Dalek), Mike Morris (Draconian), Hilton Fitzsimmons (Zygon), Jenny Morris (Voc Robot), Dean Rose (Haemovore), Derek Handley (Vervoid)
Clips: *Earthshock* Part Four, *The Robots of Death* Part Four, *Terror of the Autons* Episode One, *The Curse of Fenric* Part Four, *Daleks* [from Show 417], *Doctor Who and the Silurians* Episode 5, *Carnival of Monsters* Episode Three, *Genesis of the Daleks* Part Six, *More Than 30 Years in the TARDIS*, *Terror of the Zygons* Part Four, *Pyramids of Mars* Part One, *100,000 BC: An Unearthly Child*, *The Trial of a Time Lord* Part Eleven, *The Tenth Planet* Episode 4 [from Show 1029], *The Trial of a Time Lord* Part Eleven, *The Monster of Peladon* Part Four, *The Invasion of Time* Part Six, *The Green Death* Episode Two, *The Sun Makers* Part Two.

Show 3222:

Competition Results
tx: Monday 12 April 1999
Studio: TC8
With: Stuart Miles, Simon Thomas, Katy Hill, Konnie Huq

Show 3419:

Robots – inc. K9
tx: Monday 15 January 2001
Studio: TC4
Pre-recorded: same day.
With: Simon Thomas, Matt Baker, Liz Barker, Konnie Huq

Compiled by Andrew Pixley

"Gastropodically yours..."

Gastropodically yours
Colin Baker

When Colin Baker visited the *Blue Peter* studio in 1984, he gave viewers a chance to win a signed Gastropod egg!

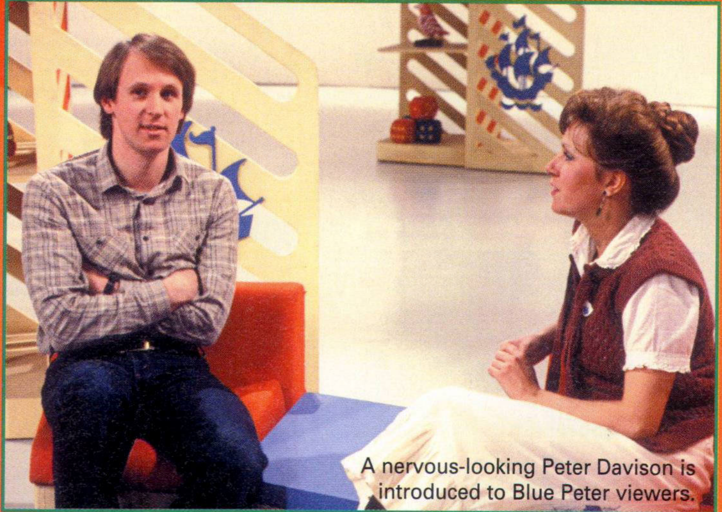
Lucock and Dick Noons, had been stolen from the Students Union Newspaper office behind the Albert Hall on Friday 24 October. Despite the fact that 27 years ago, virtually every child in the country would know what a Dalek looked like, one of the BBC's bona-fide props in its *Genesis of the Daleks* livery was wheeled into Studio 6 as a 3D identikit of what the kids needed to keep 'em peeled for, with Peter pointing out that the student Dalek was "one that's taller than this." In a bizarre twist to the story, the miscreants (believed to be rival students) had failed to abscond with the Dalek's voice, which remained safely on a small compact cassette recorder. Having closed the show on a lighter note in the tradition of piano-playing dogs and skateboarding ducks, the motionless Dalek remained static behind the closing credits which again adopted the *Doctor Who* theme.

> **"The appointment of a new Doctor was the sort of thing Blue Peter loved to cover"**

As it transpired, the gut reaction of the authorities was right and the following week, Peter was able to reveal that the £120 worth of Dalek was indeed being held by the usual suspects. The stolen invader had been "taken by a group of rival students from Queen's College and they're holding it to ransom to raise money for charity." With the story concluded, Peter delivered his euphemistic observation on society's ills: "Well, I think they're a rotten lot." Fortunately, law and order was being upheld in the *Blue Peter* studio that day as The Goodies performed their latest assault on the charts, *Rock with a Policeman*.

However, two years earlier, *Blue Peter* had been involved in a more spectacular and daring feat which even Ronnie Biggs would have baulked at pulling off. Presented with the dramatic style of the Brinks Mat robbery – but with tongues firmly visible in cheeks – the crisis to the nation was a late addition to a show one Thursday in June 1973. Ironically, the show was due to close with an item on the Georgian State Dance Company who were appearing at the London Coliseum, and who had inspired the gliding movement of the Daleks in 1963. And now, ten years later, the Daleks were part of an appeal being made on behalf of *Doctor Who* producer Barry Letts. "Before we go we have an urgent SOS," explained Peter Purves. "It's a special message to all *Blue Peter* viewers to see if they can help solve a problem. Two of *Doctor Who*'s Daleks are missing, believed stolen from right here at the BBC's Television Centre. They were last seen parked here in the Ring Road outside Studio 8 on Tuesday May 22nd. They were waiting to be picked up by a lorry to take them away to be stored away." John Noakes took up the dramatic story, explaining how the Daleks were indeed picked up ... but not by the right people. The lonely remaining BBC Dalek was shown – again in case there was any child that couldn't recognise a Dalek – and John and Lesley Judd gave a quick description. Peter emphasised how valuable the Daleks were ("They're worth at least £300 each.") and were apparently so expensive because they incorporated special features including a "speech mechanism" (which they didn't). Peter explained that the incident was in the hands of the

Peter Davison (1980)



A nervous-looking Peter Davison is introduced to Blue Peter viewers.

SARAH GREENE: And we're absolutely delighted to welcome Peter to the studio today. Well, will you carry on being Tristan as well as being Doctor Who?

PETER DAVISON: Um, no. We've really come to the end of *All Creatures*. We've done the books, taken the stories up to the war, and there's no more books after the war, so it's really the end of *All Creatures*.

SARAH: I'm sure all the *All Creatures Great and Small* fans will be delighted you're taking over the part of the Doctor. When do you actually start playing your role?

PETER: Well, we start recording next March, but you won't see it until September.

SARAH: Ah – so we've got a little bit of time to wait yet then? Well, you must have seen the early *Doctor Whos*. How old were you then?

PETER: I was 12 when they first started with William Hartnell.

SARAH: Which of your predecessors have you admired most do you think?

PETER: I think it must be Patrick Troughton really. He was really my period. I saw him today actually coming into the BBC car park.

SARAH: What about that? An omen if ever there was one, I'm sure. What about K9? We've had a lot of enquiries about whether you will be able to save K9. And there's a lovely letter here from John Ranshaw – I think it is – from Lincolnshire, and maybe you'd like to read what he has to say?

PETER: Yes, yes. "Dear *Blue Peter*, I am inspired to write to you for a BBKN – Bring Back K9. You could get people to put a petition together in various cities who like K9 and want to save him, but if you have any ideas of your own they would be quite acceptable."

SARAH: Now – what's the answer?

PETER: Well, I'm afraid it's not really in my hands because by the time I appear, K9 will have already gone. So there's not really much I can do about it. Mind you it's K9 Mark II that's disappearing, so we can't rule out the possibility of a K9 Mark III.

SARAH: And he was rather clever wasn't he?

PETER: Yes, I think that was the trouble really. I think it would be better with just the Doctor and his assistants. The trouble with K9 is that he came to the rescue all the time and sorted out more problems than was good.

SARAH: We on *Blue Peter* wish you the very best of luck and thank you for coming on the programme today.

Colin Baker (1984)

The Sixth Doctor Who (Colin Baker) impresses Janet Ellis by dematerialising Jack the Cat!

JANET ELLIS: Before he regenerates and becomes embroiled with the ghastly Gastropod – which is a sort of hideous slug-like monster – the new Doctor has taken a voyage to the *Blue Peter* studio. So, welcome back to Earth Doctor – alias Colin Baker.

COLIN BAKER: Hello. [JACK THE CAT DARTS AWAY] Bye bye.

JANET: Bye bye, Jack. It must be very difficult to take over a part like Doctor Who because fans must hate the change.

COLIN: There is a certain resistance I think, but I think, ultimately, the Doctorness of the part transcends all the actors who've played it, so they can put up with it. And I went to a *Doctor Who* convention in America a few weeks ago, and I was rather delighted by the reaction I got. They did seem to accept me quite quickly and I think it'll work all right.

JANET: How very nice. Which was the first episode of the programme that you ever saw?

COLIN: The very first one – in November '63.

JANET: I saw that as well. Exciting stuff then.

COLIN: With William Hartnell.

JANET: Yes. Did it ever occur to you then that you might be in the series?

COLIN: Well, of course not then, but when I became an actor I always hoped that I might get perhaps a small part in *Doctor Who*. And when Tom left, I remember asking my agent if he'd contact the producer and see if there was any chance of me being seen – but it was too late. Peter was selected. So, hey presto, not too late this time.

JANET: I have to say that the outfit you're wearing is rather odd to say the least. Did you have any hand in designing it?

COLIN: A symphony of bad taste isn't it? The producer – John Nathan-Turner – had the marvellous idea, probably based on my own personal character, that it should be in appalling bad taste. And I think you'll agree that after many attempts – the poor designer, Pat, found it very difficult because being a talented lady she wanted to create something that was beautiful, but I think she succeeded in making something beautiful and bad taste.

JANET: Yes it is. The green shoes are good – must be very careful what we say about those because someone not a million miles away from here [ie Peter Duncan] wears those very frequently. But not with orange spats.

COLIN: Or yellow trousers.

JANET: What about the cat badge? Is there any significance to that?

COLIN: Ahhhh! The cat! Now all the Doctors have had their particular little identifying tags – there was the flute for Patrick Troughton, or the celery. My Doctor ... well, you think about "the cat who walks by himself and all places and times are the same to him" – and the cat is rather a good emblem.

JANET: Very good motif. Speaking of cats, as you can see, our own is noticeably absent despite a cushion with his name on. Do you think you could work some of your Time Lord magic on him? Any chance at all?

COLIN: Gallifreyean magic?

[COLIN WHISTLES – JACK DEMATERIALISES FROM HIS CUSHION TO THE SOUND OF THE DEMAT GUN AND APPEARS BRIEFLY ON A PHOTO-CAPTION OF THE TARDIS CONSOLE, BEFORE ENDING UP IN COLIN'S LAP]

JANET: That is very impressive.

COLIN: Yes – see what I mean?

JANET: Hope it doesn't wear off when you've gone. Which of the Doctor's enemies would you like to do battle with?

COLIN: Well, there are the classics of course. I have got to meet the Daleks and will be massively disappointed if I don't. And even though I was sad to see that the Master was destroyed by fire a couple of weeks ago in one of Peter Davison's episodes, I can't imagine that he's gone forever. And *Doctor Who*, without having the Master in it, would be a very sorry affair.

JANET: Yes, they have a habit of turning up again don't they? Tell me more about the Gastropods.

COLIN: Well, Gastropods are – if you can envisage it – half-human, half-slug.

JANET: A nasty combination.

COLIN: Giant creatures which have the desire in common with all enemies in *Doctor Who* of "taking over the universe." In order to do this, this particular Gastropod called Mestor – who is the leader of his tribe – kidnaps two genius twins, boys endowed with great mathematical skills, and tries to pervert their skills to make them do his will.

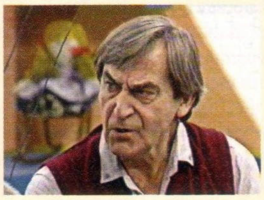
JANET: Well, those enemies of *Doctor Who* do have a habit of keeping the audiences on the very edges of their seats, but somehow I think you'll do all right. You'll triumph over all. Good luck with the series. Makes a change from being a baddie in *Blake's 7* doesn't it?

COLIN: Who told you about that?

JANET: Oh, I do have my powers as well – not quite as much as yours. Thank you very much for diverting your course and coming along here today. And for working such wonderful powers with Jack – I have never seen him so still.

COLIN: [TO JACK] You're coming with me aren't you? Off to Gallifrey!

Patrick Troughton (1984)



JANET ELLIS: I'm sure lots of people recognise you from the second Doctor Who in the series. But don't you think Cole Hawlings [Troughton's character in *The Box of Delights*] is another sort of time traveller?

PATRICK TROUGHTON: Yes, yes. Oh well ... Cole Hawlings travels forward in time because – I think I'm right – if he goes backwards he can't get back. Is that right? Something like that. Whereas the second Doctor Who – all the Doctor Whos – can go back and forth just as they wish. It's a long time ago though, so I really can't remember.

JANET: I know that there are a lot of special effects used in *The Box of Delights*. Now there were a lot of special effects on Doctor Who. Are they the same sort?

PATRICK: Yes. Now, *Doctor Who* when I did it 50 years ago ... No, no, 30 years ago because you [POINTS TO JANET] used to watch ... No, no, 20 years ago because you used to watch behind the sofa. Well in those days it was black and white and so we couldn't use colour separation, which you know all about.

JANET: Yes, I know about that because we flew in as witches [Show 1928: 29 October 1984], but we didn't have these Kirby Wires [WORN BY TROUGHTON'S CO-STARS] so we had to use a lot more colour separation.

PATRICK: We used to have Kirby Wires! We floated around on the Moon!

Shepherd's Bush Police who were anxious for any clues at their Uxbridge Road base of operations – and viewers with any leads should phone the police at once ("01 – that's if you live outside London – 743 1113") rather than *Blue Peter*. Such calls to the BBC would, according to Peter, "waste time," conjuring up visions of vital seconds ticking by as the luckless kidnap victims were bundled out of the country on a disreputable ship crewed by suspicious and shifty foreign nationals. Furthermore, there could be red herrings; two of the BBC's other Daleks were to be at the British Museum the next day, and another two at a fête in Beaconsfield in July – and these were not the missing ones! Lesley wished the viewers good luck with their "Dalek hunting" and – as an incentive – Peter announced "There's a reward for finding them – a day out in the *Doctor Who* studios at the BBC's expense."

The final word went to the lonely Dalek, who squawked: "We appeal to all *Blue Peter* viewers to assist the Earth humanoid police in finding the two missing Dalek members of our Earth observation delegation. If they are returned unharmed, we will assume that the humanoids responsible were only guilty of an excess of hospitality. If they are not returned, the Dalek Supreme Council will have to instigate search and find procedure and the culprits may be exterminated." The show then closed with the pleading Dalek screeching "Emergency! Emergency! Assist the Daleks!" behind the strains of Barnacle Bill.

And – just to prove the power of *Blue Peter* – the programme's appeal got results within hours, and a film crew hurriedly covered events the next day, ready for the show the following Monday. The

Sylvester McCoy (1987)

JANET ELLIS: It's nice to see you as Doctor Who, but you had an amazing costume as the Pied Piper. What are you going to wear for him?

SYLVESTER McCOY: Ah, well, you see, it's still on the drawing board because we start rehearsing in a couple of weeks and doing it, so I'm not quite sure yet – it's a secret.

JANET: And which planet are you visiting first, or is that a secret too?

SYLVESTER: Well I've got an idea which planet I'd like to go to, but you know what this thing's like [INDICATES TARDIS]. It's got a mind of its own. So I might get there, and then again I might not. But whatever happens, wherever I get to, it'll be fun.

[SEES BONNIE THE DOG] Who's that?

JANET: That's Bonnie.

SYLVESTER: Oh, it's not that dog they used to have.

JANET: Not K9 – no.

SYLVESTER: No, not K9.

JANET: So when are we going to see you as Doctor Who?

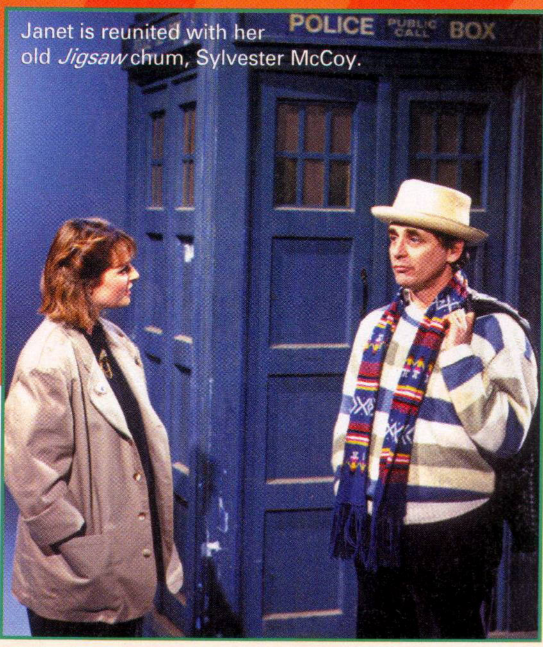
SYLVESTER: Well I hope so! Where are we? September ... October ... thereabouts.

JANET: I think [Bonnie's] a bit mystified by all the smoke.

SYLVESTER: Do you want to come with me to my planet?

JANET: No, don't take her away! It's nice to see you. I'm sure that all *Doctor Who* fans will be looking forward to the autumn like anything.

SYLVESTER: I know I am!



Janet is reunited with her old *Jigsaw* chum, Sylvester McCoy.

programme opened with a Dalek reprising its mantra of "SOS. All *Blue Peter* viewers find the Daleks. Emergency. Emergency. Assist! Assist!" and Peter explaining that the police had had "dramatic results, very quickly ... in fact, just three hours after our dramatic appeal on *Blue Peter*." In reportage style that would have done credit to John Pilger, Richard Dimbleby or Kate Adie, Peter related "As soon as we heard the news, I set out with *Blue Peter* cameras to discover exactly how the Daleks had been found," indicating the location of events on a map of London with a couple of marker pins in it. The film report which followed had an interview with one Police Constable Forward of East Dulwich Police Station who clearly felt like he had wandered into an Ealing comedy. Forward explained how they received a phone call about a Dalek from a Mr Harding ("We was very surprised") and it's clear that neither he nor Peter could really keep a straight face as he commented "It isn't every day you get chance to arrest a Dalek."

Basically, Mr John Harding – a good, old-fashioned businessman of Champion Hill, East Dulwich – had arrived back from Japan a few days earlier, and on Thursday afternoon came to take the cover off his car which had been parked behind his home. He then noticed something beneath the tarpaulin: "It looked like somebody doing repairs, but in fact it was a Dalek lying beside it." "But there was still one more to go ..." reminded Peter, and – in a manner which echoed Pythonesque expose documentaries – declared "This is Windsor Road, Ealing, London W5. At 8 o'clock this morning, three nurses on their way to work spotted the second of the missing Daleks. It was by a row of garages, just standing in a corner and completely uncovered." This Dalek was in a sorry state of repair, its casing badly scratched and parts of its mechanism broken. Peter grabbed a word with the rather amused eyewitness nurses – Jean, Therese and Liz – with Jean Osmond-Jones explaining they knew about the missing Dalek "because we had heard about it on *Blue Peter* that afternoon." A young lad called Matthew Pinchbeck was also interviewed by Peter for his "interesting information." While cycling to school, Matthew saw that "a blue transit van pulled up here this morning and it took out the bottom of the Dalek, then it took out the top and it put 'em there and it was a blue transit van with no windows and the men had long hair ..." It was established that Matthew saw this at 8.15am, but had told nobody else so far. "No, no one." Peter asked if he had told the police about the hirsute miscreants. "No, not yet." "Do you think you might?" asked the law-abiding Peter. "Might tell my dad," considered the lad. "Why your dad?" queried Peter. "Cus he's a policeman," came the reply. "That's a very good reason," agreed Peter, knowing when he was licked by children's logic. The high-tension film report concluded with Peter back at the cop shop, alongside a quaint Morris Minor panda car.

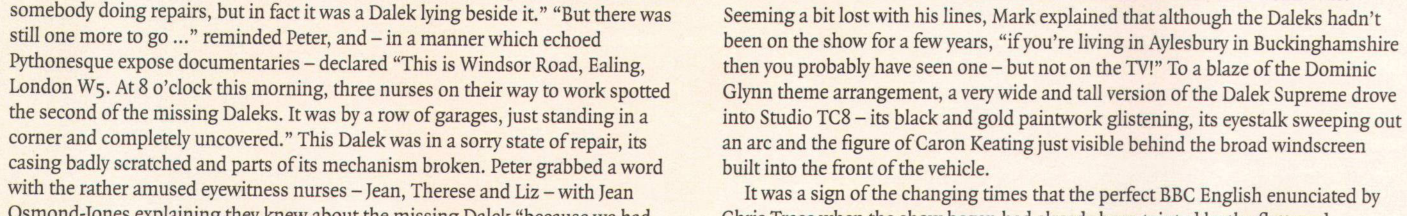
Back in the studio, the two Daleks swept onto the show to confront John, Lesley and Peter, the more battered of the duo having some "Help in from his mate," as John put it. The Daleks were both very grateful – and extended quite a stunning armistice offer: "The Daleks are never defeated. The Dalek Supreme has been informed of *Blue Peter* humanoid assistance, and this assistance noted in the computer banks. *Blue Peter* humanoid viewers will not now be exterminated." With that, the stage doors of TC8 were opened so that the Daleks could be loaded into a genuine BBC van and ensure that, as Lesley put it, they "get back for their next *Doctor Who* adventure safe and sound." "Poor old battered Ealing Dalek" kept exclaiming "I am damaged" as he and his colleague were pushed up some ramps towards the vehicle ... but not too far, lest the feet of Murphy Grumbar or John Scott Martin should be seen dangling from beneath. Indeed, the whole exercise finally caused the presenters to snap over the absurdity of the situation, causing the closing moments of the programme to be thoroughly confused as they attempted to preview the next edition.

Yes, the Daleks were always superb value for money and in all shapes and sizes. While in a September 1987 edition Mark Curry admitted that "the Cybermen and the Zygons and the Ice Warriors certainly send tingles down my spine," it was without doubt the Daleks who were the most famous enemies from *Doctor Who*. Seeming a bit lost with his lines, Mark explained that although the Daleks hadn't been on the show for a few years, "if you're living in Aylesbury in Buckinghamshire then you probably have seen one – but not on the TV!" To a blaze of the Dominic Glynn theme arrangement, a very wide and tall version of the Dalek Supreme drove into Studio TC8 – its black and gold paintwork glistening, its eyestalk sweeping out an arc and the figure of Caron Keating just visible behind the broad windscreen built into the front of the vehicle.

It was a sign of the changing times that the perfect BBC English enunciated by Chris Trace when the show began had already been tainted by the flattened Northern vowels of John Noakes in the 1960s, and by the 1980s regional accents were now so acceptable that items introduced by Caron boasted a heavy Irish brogue, thick enough to club a seal with. "And it could have been speeding along at 70mph," added Caron, revving the Dalek car into the studio and explaining that the titanic threat was made out of bits of a Mini, an Allegro and an Austin 1100 by Perry Watkins who specialised in customised cars. "He got the idea for this one when he saw a motorised bell at the Motor Show," continued Caron, explaining that the Dalek was fully taxed and MOT'd ... and even emitted a pretty fearsome and authentic-sounding Dalek voice. Clambering out of a little door at the side, the short-skirted and high-belted Caron pointed out the finer items of craftsmanship – notably the "famous Dalek studs, actually hamster playballs, and there's 48 of them altogether." There would be a chance to see the Dalek on display that weekend at Motorvation '87 in Surrey – "but if you're a *Blue Peter* badge winner, you can get in free!"

And talking of cars, the 'Whomobile' received its television début on *Blue Peter* in November 1973 when a casual-dress Jon Pertwee arrived in his "completely unique

"Well I think they're a rotten lot!"



In 1975 Peter appealed on behalf of a group of students whose fund-raising Dalek had been kidnapped – by rival students from another college!

“They’re worth at least £300 each...”

BLUE PETER
Shepherd's Bush
Police Station,
252 Uxbridge Road,
LONDON W. 12
01-743 1113

Peter Purves and the police boxed clever in 1973 when officers, cars (and *Blue Peter* viewers) responded to urgent calls from two stolen Daleks!

car” for a chat with Peter Purves (who had interviewed him at the London Planetarium two years earlier). The actor’s passion for the vehicle and all things mechanical shone through to the viewers as Jon discussed the vehicle, PCF Motors who had made it, and how it wasn’t really a hovercraft at all but a three-wheeler. Jokes about flying were mixed with technical information on fuel consumptions of 50 miles to the gallon (as it was still being run in) and that while the car could do well over 100mph at top speed, it “sticks to the ground like a limpet.” Peter got a few moments in the car’s cockpit to admire the TV screen, automatic double aerials, computer bank (“complications for flight”) and cassette player (“for flight regulation”). After the car had been driven out, Peter whetted the appetites of young motor enthusiasts by revealing that “The BBC liked the look of it so much that they decided to give it a part in the new series of *Doctor Who*.”

Caron drives in a Dalek!

These minutes of motormania were only part of an extensive feature on *Doctor Who*’s tenth anniversary, and the first appearance of the infamous ‘Old Dr Who Script’ – the classic ‘history of *Doctor Who*’ item which was used on subsequent occasions with minimal changes, along with illustrative extracts culled from the same master videotape. A treasure trove of clips was unveiled, prompting one viewer to write to the *Radio Times* to ask for some archive repeats. “Many of the ten million viewers may, like myself, have missed some of these early programmes and would therefore appreciate an opportunity to see them even if it is only one script a year,” explained P Yorke of Ipswich in his missive. On offer were gems such as the closing scenes of *The Firemaker* (albeit without any dialogue and the wrong music – this being from an Arabic dub) and choice moments from film recordings of *The Daleks’ Master Plan: The Traitors* and *The Tenth Planet* Episode 4, both of which went AWOL on their way back to the Film Library.

Conspiracy theories as rich as those surrounding the deaths of Princess Di and Marilyn Monroe surround the dematerialisation of these two films – signed for by the mysterious ‘J Smith’. “I’ll tell you what I know,” chuckles *Blue Peter* Editor Richard Marson. “It made me laugh that there was this ‘conspiracy theory’ centering around the fact that the loan form required for release of this material was signed by a ‘J Smith’ – not the Doctor’s pseudonym at all but short for Justin Smith, one of *Blue Peter*’s film editors in 1973. I contacted Justin – who has now retired – and he said this wasn’t the first time he’d been asked what had happened to the films. But he has no memory of them – they were just among the hundreds of film items that passed to and from the East Tower cutting rooms and the various BBC libraries. So though we know who J Smith is, we’re no wiser about where those films ended up!”

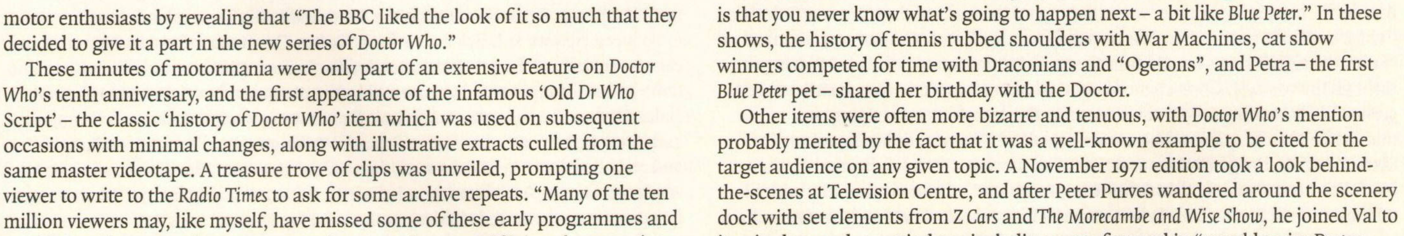
“‘J Smith’ who signed for the episodes that went AWOL was merely film editor Justin Smith!”

The same script and clips then emerged for the 15th anniversary in 1978, this time delivered by Lesley Judd in a vivid CSO blue outfit and a rather bored-looking Simon Groom. Bringing the show up to date was a clip showing the introduction of the latest companion, Romana, allegedly from “The Rebose File.” This misnomer was to have originally been compounded by another speech in the camera script where viewers were to be informed that “This week Doctor Who is in the studio ... recording an episode of ‘The Armageddon File’ which you’ll be able to see next January” – although timing cuts rendered the information excess to requirement.

As Sarah Greene commented in 1980, “The marvellous thing about *Doctor Who* is that you never know what’s going to happen next – a bit like *Blue Peter*.” In these shows, the history of tennis rubbed shoulders with War Machines, cat show winners competed for time with Draconians and “Ogerons”, and Petra – the first *Blue Peter* pet – shared her birthday with the Doctor.

Other items were often more bizarre and tenuous, with *Doctor Who*’s mention probably merited by the fact that it was a well-known example to be cited for the target audience on any given topic. A November 1971 edition took a look behind-the-scenes at Television Centre, and after Peter Purves wandered around the scenery dock with set elements from *Z Cars* and *The Morecambe and Wise Show*, he joined Val to itemised some doors windows including some featured in “my old series *Doctor Who*.” An item on Berman and Nathans (“the world’s largest theatrical costumiers”)

“Speeding along at 70mph!”



Driving viewers behind the sofa was a splendid Dalek car – fully taxed and MOT’d – which Caron steered into the *Blue Peter* studio in 1987!

Jon Pertwee (1974)

[THE WHOMOBILE GLIDES INTO THE STUDIO]

PETER PURVES: Magnificently driven in Jon. Welcome to *Blue Peter*.

JON PERTWEE: Hello Peter. Hang on – let me clunk click [UNFASTENS SEATBELT]

PETER: Yes ... every trip. Well it certainly is the most extraordinary car I've ever seen in the studio or on the road for that matter.

JON: Yes, isn't it?

PETER: Jon, it looks rather like a hovercraft. Is it allowed to go on the road?

JON: Yes it is. It's designed by a brilliant designer from Nottingham – Peter Farries of PCF Motors who made it. It's a one-off; there's nothing like it in the world. And it isn't a hovercraft, it's a hovercar.

PETER: It looks like it's on a cushion of air.

JON: It's in fact on three wheels. One in front and two at the back.

PETER: It's a splendid shape and I assume it's got all the practical things that allow it to go on the road as well.

JON: Absolutely, yes.

PETER: Like the air scoop at the front here. This is for the jet motors?

JON: Of course. That's for the jet motors when I fly ... and also for the cooling of the motor.

PETER: And also for the headlights at the front.

JON: That's right.

PETER: And on the side, you've got a weird assortment of lights. What are those?

JON: Here we have the indicators and the flashers ... and they're flashing at the back as well.

PETER: It's a very exciting looking machine. Beautiful silver shine finish. Can I take a look at the back? [JON GETS OUT] So, what's this flap here?

JON: This is where the motor is underneath here. It's a rear engine on a T chassis with the engine hanging under the back.

PETER: And on the top here you're using it as a practical thing for luggage as well.

JON: For luggage yes, because there's not room for a toothbrush inside. If you need to carry luggage you put it on the back.

PETER: True. And what about these things at the back end there?

JON: Oh, jet simulators.

PETER: Simulators ... They're not real?

JON: Well – when we fly they're real. [LAUGHS]

PETER: Well, if I got inside it they'd probably blow your leg off! I won't do that. It's a beautiful streamlined design and looks as though it goes rather quick as well. What sort of fuel consumption do you get out of it?

JON: It's very good. We've got power-to-weight. It does about 50 miles per gallon and we're still running it in.

PETER: What is its top speed?

JON: Well over a hundred.

PETER: Is it stable at that?

JON: Absolutely. It sticks to the ground like a limpet.

PETER: Well, not only is it a very exciting car to look at from the outside, the cockpit's got one or two very good tricks in there. Can I try that?

JON: Yes, try that. [PETER STRUGGLES INTO CAR]

PETER: What did you say you need to get in here – a shoehorn? I must be bigger than you. Now, let's start in the centre here. What have we got – a television screen?

JON: It's a television screen, yes. When you're driving you have to have a little cover which goes over the top.

PETER: Because you're not allowed to have a television screen while you're driving. Well, nothing's actually come up yet, so what can I do to perhaps make it? The aerials at the back?

JON: That's a good idea. Push that.

PETER: I push that forward and splendid double electric aerials go up at the back.

JON: That's the aerial for the television set and for the radio.

PETER: We're beginning to almost get a picture there.

JON: We've got a lot of interference. You probably won't pick up a very good picture in here.

PETER: What have we got on this bank on the side?

JON: Right – switch the telly off. And that's the computer bank. That works out all sorts of complications for flight. [LAUGHS]

PETER: You're putting me on aren't you? And what's this down here?

JON: That's the cassette player and that gives you your flight locations as well.

PETER: A pleasure whilst you're driving along on the road.

JON: Exactly.

PETER: I think it's a splendid machine Jon. Very exciting to sit in here. Quite honestly I'd like to drive it straight out of the studio and away. But I suppose I'd better give it you back. [PETER GETS OUT AND JON GETS BACK IN] I don't think Petra'd like it if I disappeared from the studio too quickly. Jon – thank you very much for bringing your car along.

JON: Splendid. Nice to see you Peter.

PETER: Mind the jets at the rear! Don't frighten the dogs!

Doctor Who himself brought his space-age car into the studio in 1974 – but luckily he didn't take Peter and Petra off into outer-space with him!

in December 1981 illustrated the use of period costumes by demonstrating that "nobody knows who's who [at] a masked fancy dress ball," with a clip from *Black Orchid* – not due to air for some months – which led to the myth that a reshoot was conducted on the story in *Blue Peter*'s sunken garden. And more obliquely, would *The Mark of the Rani* have boasted such excellent locations if *Blue Peter* director Sarah Hellings hadn't helmed the February 1978 film report *The Story of Ironbridge*?

Blue Peter was great at throwing a dummy to eager *Doctor Who* fans. In May 1979, daredevil Christopher Wenner was climbing up the walls of East Tower at Television Centre under the supervision of a corporal from the Royal Marines (as you do) when "From the eighth floor, I could hear the most extraordinary noises ..." Peering in through the window, Chris chanced upon what one suspects was a heavily-staged scene. A lady wearing S-V7's silver costume (back-to-front) was trying on a rather mis-matched Dum mask, while a voice explained "We're auditioning robots for *Doctor Who.*" To the general amusement of all present, Chris briefly tried on the black Voc head ("I think it's a definite improvement!") before continuing with his unconventional ascent. This brief section of film report was enough to start a chain of rumours through fandom that a sequel to *The Robots of Death* was due to enter production any minute!

Eternally effervescent Anthea Turner's visit to the 75th Birthday Party for the *Save the Children Fund* had a similarly surreal element in May 1994 when six Daleks constructed from recycled aluminium were given their moment of televisual fame. "The Daleks – out to conquer the universe and destroy anything that comes their way," gasped Anthea, "all except these who want to help the environment." Exactly why such items were worthy of being at the Party in the first place is a moot point, but live from the Bernie Spain Gardens on the South Bank, Ms Tracy Island herself introduced viewers to Dalek Jasper from Hutton Grammar School in Preston (750 cans – very tall and lanky), Dalek Derek from Laurence Jackson School in Cleveland (who boasted a tape recorded powered by the remains of an electric toothbrush), Dalek Herbert from Anglia Polytechnic University (470 cans – Anthea's favourite) and Dalek Bob from Cobbs Infant School, Warrington (300 cans, 4 coathangers and 30 ballcocks). The Daleks were then judged by a bona-fide Dalek (all right – a very good fan prop) which responded with a snatch of dialogue from *The Power of the Daleks* while the bemused children looked blankly on.

Janet Ellis' début on *Blue Peter* in April 1983 saw a brief resumé of her career to date from her pastel-clad colleagues, taking in first *Jackanory Playhouse* and then her

"Nobody knows who's who!"

BRITANNIA HOSPITAL
MONSIGNORE
DR WHO
MENS PERIOD
IVANHOE
THE HUNCH BACK OF NOTRE DA
WENTWORTH
TED SHOW
BEETHOVEN

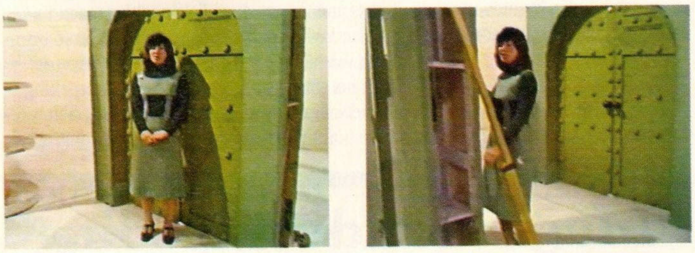
When Sarah visited Berman and Nathan's theatrical costumiers in 1981, she received a sneaky-peek of a forthcoming *Doctor Who* adventure!

"The most extraordinary noises..."

Christopher came face-to-face with a spine-chilling *Doctor Who* robot while he abseiled down BBC Television Centre's East Tower in May 1979!

appearance in *Doctor Who* where, as Sarah explained, "in 1979 ... she was Princess Teka in 'The Bulls of Nimon'" (one which slipped past the JN-T fact-controllers). When asked by Simon what being on *Doctor Who* was like, Janet laughed "Oh, it was great. Lots of running down corridors. I used to watch *Doctor Who* when I was little, when I used to watch it from behind the sofa. It was nice to be in it and know what was going to happen. Good triumphed over evil ... and I think I lost my sonic screwdriver in all those corridors!"

Behind The Green Door



See if you can identify this green "dungeon door" from *Doctor Who* as featured with Valerie Singleton in *Blue Peter* in November 1971 and due for auction at a special sale of BBC set elements. Answer below.

Answer: The door to the Doctor's UNIT laboratory from *Day of the Daleks* recorded the previous month.

In November 1996, Tim Vincent and Romana D'Annunzio introduced a TV60 item on famous television puppets. Incongruously classed alongside Muffin the Mule, Andy Pandy, Bill and Ben, the Pogles, the Clangers and Gordon the Gopher was "One of the most popular puppets of the Seventies ... the robotic dog that accompanied Doctor Who on his travels through time." Cued in late, Romana announced K9 who was "looking pretty good for his age," while Tim added that this was "the only dog I've ever seen that can rust!" The metal mutt turned up again in a January 2001 feature about robots which had various automata featuring in a pre-recorded montage. After a quick glimpse of C-3PO, Geordie Matt Baker donned a highly acceptable Tom Baker outfit to appear with K9 explaining how "this little fella" – out from his kennel for the day with Mat Irvine lurking nearby – was "the faithful companion of the Time Lord, Doctor Who, whose adventures were very popular on television." Born in 1977, Matt had no memory of K9, but his love of dogs coupled with his amusement at the whole notion resulted in a beaming face, demonstrating his delight at portraying Doctor Who alongside his pedigree chum.

Perhaps the strangest item of all to feature *Doctor Who* was the unplanned one forced upon the *Blue Peter* team by a scenery shifter's strike in May 1974. Had things gone according to plan, material for the early episodes of *Robot* would have been recorded in Television Centre Studio 3 on Tuesday 21 and Wednesday 22, after which the sets would have been struck and the famous *Blue Peter* cyclorama erected for the live broadcast on Thursday 23. Unfortunately, not only was the bulk of the *Doctor Who* recording abandoned, but the sets were left standing as well. Reluctant to strikebreak by dismantling them, the *Blue Peter* team opted to transmit a modified version of the show from rooms which would not be seen on BBC1 for another seven months. Plans for studio features were heavily curtailed, since energy-saving electric bikes designed to combat the fuel crisis could not wend their way around Kettlewell's Laboratory and the Emmett's Electronics vault. As such, the show opened with a shot of the TARDIS parked in the Doctor's UNIT laboratory and the *Doctor Who* theme, but it was Peter Purves, Petra and Shep who emerged from the police box behind the titles. John Noakes appeared – backside first – from the hole drilled by the K1 robot while Lesley in one her more flouncy outfits swept out from a high security metal door which then refused to close properly. Meeting his co-hosts on the UNIT set, John explained "Well, no doubt you're a bit surprised to see us in the world of *Doctor Who*. Well we're a bit surprised too, I tell you." In case there was still any confusion, Peter assured viewers "We didn't actually come here in the TARDIS," before explaining about the studio space problem they were facing. As Shep and Jason the Siamese cat settled in around the Doctor's workbench, John, Peter and Lesley got on with items such as an American LP which gave horoscopes for dogs, films about trout fishing and a news bulletin about George the Mallard.

Blue Peter always seemed extremely proud of its association with *Doctor Who*, and appearances from K9 would invariably show up in the New Year Highlights show, as did the promotional piece with Colin Baker from March 1984. There was a good-natured spoof in the December 1998 Christmas panto *Back in Time for Christmas*, and for the series' 30th anniversary in October 1988, Sophie Aldred was amongst the BBC celebrities who contributed a message with birthday greetings. Sandwiched between *Going Live*'s Philip Schofield and everlasting broadcaster Terry Wogan, Ace materialised TARDIS-style in the *Blue Peter* Sunken Garden. "Just dropped in as I've always been a *Blue Peter* fan," said Sophie, pointing to her own *Blue Peter* badge on Ace's bomber jacket, "to say Happy Birthday from me and everyone at *Doctor Who*." Meticulous as ever when it came to badges, the *Blue Peter* office checked through the records to make sure that Sophie was its legitimate owner!

John, Lesley and Pete unexpectedly find themselves in the world of *Doctor Who*!

POLICE TELEPHONE
FREE
FOR USE OF PUBLIC
CALLS
OPEN

"4 coathangers and 30 ballcocks..."

Anthea went out and about to judge some Daleks made from aluminium cans in 1994, while K9 visited the studio yet again in 1996 for *TV60*!

Matt Baker gets to play Doctor Who for a day as he meets up with K9.

Almost a decade after the last regular episode of *Doctor Who* on BBC1, the *Blue Peter* edition of Wednesday 7 April 1999 was a massive tribute to the show. Images from the show dominated the titles as the Grainer theme boomed out. Aware of the following from the die-hard fans, the production team even threw some nourishing morsels in for the video collectors such as a segment of *Terror of the Autons* from 625 line tape (recovered from a *Nationwide* insert spool) and even a moment of the Dalek Supreme and his acolyte gliding around the *Blue Peter* studio before taking exception to Val's tea. The TARDIS materialised on a striking neon set, disgorging the ever-smiling Katy Hill clad in Tom Baker's standard garb, Stuart Miles dressed as Peter Davison's incarnation and finally Konnie Huq as a diminutive Jon Pertwee. Naturally, Tony Hart's famous logo was still evident on the badges sported by each on their outfits during this pre-recorded intro.

"Certainly don't adjust your set," said Katy to an audience who wouldn't have been born when the Doctor and Ace set off with "work to do" a decade earlier, reassuring them "you *are* watching *Blue Peter.*" More clearly than ever before, Stuart and the team had to explain about the Doctor, the TARDIS and indeed the series itself to a generation who had grown up in a virtual *Who* void. The trio of presenters threw themselves lovingly into the show, with Katy introducing the show's line-up using her "trusty sonic screwdriver."

The substantial item about the "ground-breaking sci-fi series *Doctor Who*" closed the programme, and – in keeping with the modern trend of sound-byte data – saw a barrage of facts delivered by Konnie ("a Time Lord from the planet Gallifrey ... 158 adventures ... 1963 to 1989 ... companions ... battered old spaceship ... stands for Time And Relative Dimensions In Space ... over 700 years old ... regenerate ..."). Stuart introduced "those monsters that made *Doctor Who* a huge, a phenomenal success," who had come to the studio in the form of superb costumes made by highly-talented fans such as Derek Handley, and Kevin Taylor of the Hyde Fundraisers. But unlike other TV shows, the fans were not pilloried for 'dressing up' – they were there to feed the imagination of the viewers, and to help raise money for Guide Dogs for the Blind. A *Silver Nemesis* Cyberman, a Zygon, a Voc Robot ("you can't stare at these eyes too long or something nasty happens," said Stuart), and a Draconian ("I'm sure I've seen him in the *Blue Peter* office.") all entered the main studio area to be given a rather accurate introduction, and then allowed to join a Vervoid, Sontaran and Haemovore on a gantry at the rear of the set.

It seemed no expense had been spared for the item. The classic diamond logo adorned the floor of the *Blue Peter* Cybercafé where youngsters were encouraged to expand their internet skills. Three of the "dreaded Daleks" – operated by the delighted *Blue Peter* office staff – swept into the studio as Stuart explained the monsters' tragic history. Katy took up the story of how *Doctor Who* lived on in various forms – notably the internet – and joined several on-line fans. The youngest, Michael Craddock, wasn't even born when *Doctor Who* finished, and Katy wondered how he got into it.

"Well, it's all down to my dad really," explained the very alert young lad seated alongside K9. "He recommended some books to me and then I read some of those books from the school library." He showed Katy the "interesting site" about Tom Baker, his favourite Doctor, at BBC Online (which actually promoted the *Blue Peter* feature as well!). Konnie meanwhile was meeting Leo Condie, "part of a *Doctor Who* group which meets in Edinburgh," and when Leo explained about their discussions, charity auctions, quiz nights and guests, Konnie's positive reaction indicated that this was something good and wholesome for a young person to be involved with. Again, the eloquent youth was allowed to explain that his favourite Doctor was Patrick Troughton, "because his stories are so magical and compelling."

Katy then revealed that there was a special guest waiting in the TARDIS, better known at the time for "serving up a little bit of pasta and pizza in Albert Square,"

"Magical and compelling"

Doctor Who fans invaded the studio in 1999 to show off their web sites!

Backstage

As Studio TC1 was de-rigged after *Blue Peter* on 7 April 1999, the tiny crew of Lion Television's *Backstage* programme pounced on those still left behind for a live, hour-long 6pm show on BBC Choice. *Backstage* promises viewers a look inside the world of television, but in practice this usually seemed to be nothing more than a presenter, cameraman and soundman aimless wandering the corridors of Television Centre hoping to bump into a celebrity or even an engineer who could spare them a few minutes for the show. Over-bubbly Julia Bradbury was particularly ill-briefed for the live piece which centred on Louise Jameson and her concurrent *EastEnders* role, while then-producer Richard Marson was able to explain the appeal that *Blue Peter* had for the production team as a whole. Louise was promised a "walk down memory lane" from *Doctor Who* and then shown clips which she totally failed to recall. This was hardly surprising since they were of *Genesis of the Daleks* and *Earthshock* – taken from the *Blue Peter* compilation tape – which Julia's poorly-prepared script indicated featured just the Daleks and 'Davros, the evil Dalek leader'. Julia then turned to talk to Kevin Taylor of the Hyde Fundraisers who had removed the masks from their costumes which she described as "almost antiques in their own right"; the Draconian's beard was removed, a female was revealed inside the V11 outfit ("A girl amongst you all," squeaked an amazed Julia) and Hylton Collins showed how he could speak unaided in Skarosian tones ("Speak to me in Dalek talk"). The whole item seemed totally unplanned, and Derek Handley recalled "This programme was even more nerve-wracking than *Blue Peter* as we had no idea what we were going to be asked about." In comparison to the superbly executed *Blue Peter* item for children only half an hour earlier, the *Backstage* interviewing technique for an adult show veered from obvious (Julia dons the Cyberleader helmet and booms "Hello, I'm a Cyberman!") to the crass ("Some people may say that this behaviour's a little obsessive."). Konnie Huq and Stuart Miles were found hiding in the TARDIS prop and roped in alongside Richard and Louise for the most expensive feature the *Backstage* budget could run to – assembling some Ikea flatpack shelves for which *Backstage* had neglected to supply the requisite screwdriver and hammer. "Quite bizarre!" recalls Richard of the show which bumbled on as Julia lost her place in the script and Lowri Turner was press-ganged into shelf-building. Thankfully, something positive did emerge from the low-grade show, as Kevin Taylor revealed: "For supporting the programme we received a donation from BBC Television of £100 and £100 from Lion Television which went to the Reporter & Chronicle Guide Dog Appeal in Tameside."

When these monsters invaded *Blue Peter* in 1999, many viewers didn't remember *Doctor Who*. Luckily, Louise Jameson was on hand to explain!

Where are they now...?

Peter Beal (Dalek photos in 1967)
Richard Berelson of Stanmore Hill (made Dalek in 1979)
Maurice Bisery of Salisbury (competition winner in 1992)
Philip & Simon Campbell of Ingatestone (made Dalek in 1966)
Leo Condie of Edinburgh (ran local group in 1999)
Michael Craddock (*Doctor Who* fan in 1999)
Charles Cresswell of Chepstow (made Dalek model in 1964)
David Crighton (website designer in 1999)
Karen Dagg of Walsall (Monster Winner in 1967)
Amy & Jack Dow of Catley (Dad made Dalek in 1986)
Mark Farrington of Seaford (made K9 in 1979)
Matthew Forrester (website designer in 1999)
Charlotte Fothering from Warwickshire (competition winner in 1999)
Ian Hepburn of Cambridgeshire (competition winner in 1992)
Simon Leaper of Wimsbillington (competition winner in 1992)
Holly Logan of Northumberland (competition winner in 1992)
Daniel McGowan of Bishops Stortford (competition winner in 1992)
Lucy Palmer of Sutton Coldfield (competition winner in 1992)
Matthew Pinchbeck of Ealing (eye-witness to Dalek dumping in 1973)
John Ranshaw of Lincolnshire (wanted to save K9 in 1980)
Sarah Roberts of Coventry (competition winner in 1992)
Jonathan Sellers of Oldham (made *Doctor Who* models in 1975)
Richard Senior of Ipswich (competition winner in 1992)
Mark Skinner of Wallingham (competition winner in 1992)
Stephen Thompson of Moira (Monster Winner in 1967)
Ruth Tilly of Wolverhampton (competition winner in 1992)
Alexandra Tovell of Winchester (Gastropod Egg winner in 1984)
Paul Worral of Sheffield (Monster Winner in 1967)
Class 4D Forches Cross Primary School, Barnstaple (made Dalek in 1966)

than for her travels with the Doctor. The radiant Louise Jameson emerged from the police box to explain how – as even Lesley Judd knew – she was Leela from the Tribe of Sevateem, saying that *Doctor Who* was still popular because "it's part and parcel of that hand-down from generation to generation. I do think parents have handed it onto their children and it taps into the imagination in such a way that no other sci-fi programme does." Katy then turned to Matthew Forrester and David Crighton who had set up their own website and were overjoyed to meet one of their favourite stars. The boys demonstrated their site, 'The Seal of Rassilon', with its information and downloads, and described how they had enjoying working with people from all over the world. After the duo proclaimed Tom Baker to be their favourite Doctor, Louise neatly side-stepped the same issue by saying "Well of course it's all the same person really," before adding "but I did have a soft spot for Patrick Troughton."

As usual there was the opportunity for anyone who was 15 or under to win some *Doctor Who* goodies – a miscellaneous set of recent videos and books with copies of *Revenge of the Cybermen* on VHS for the runners-up. Louise gave the all-important question: "Apart from it being called a police box, what is it exactly that I travelled in with the Doctor?" By the closing stages of the 20th century, the postal service was now too slow for the kids' answers and so Konnie urged them to call the special *Blue Peter* phone line ("please remember to ask whoever pays the phone bill"). With the most heart-warming tribute to *Doctor Who*'s continuing fascination for children complete, presenters and guests trooped into the TARDIS and departed, leaving the Daleks to inform the viewers that in Friday's *Blue Peter*, "the Earthlings will be making jewellery for happening humanoids. Don't miss it – or you will be exterminated!"

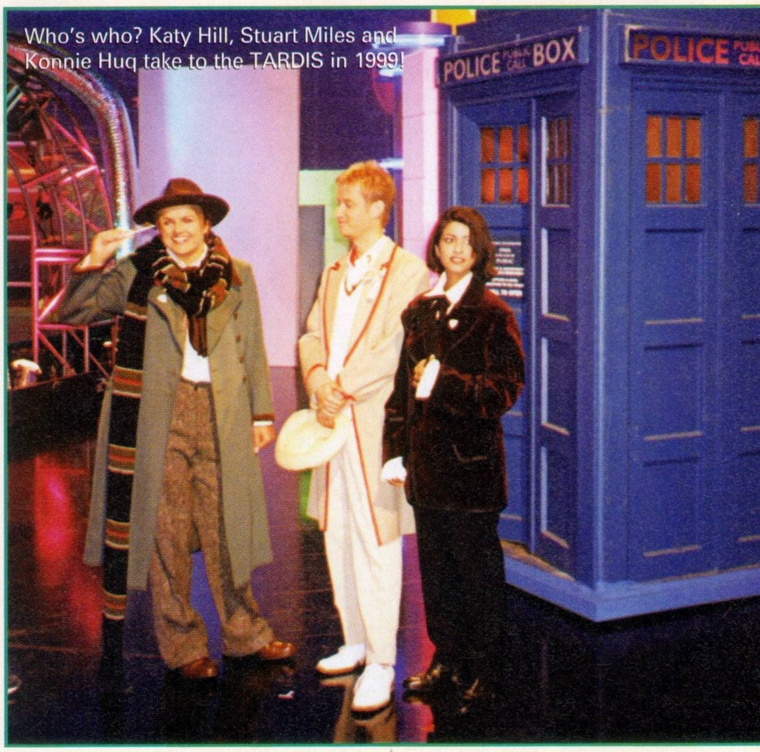
"We asked if anyone was a fan of Doctor Who on our website – the response was overwhelming!"

With telecommunications allowing the youngsters to submit their guesses instantaneously, the results could now be revealed within days rather than weeks. The following Monday, the Daleks were back in studio – commenting on an earlier item about baton twirling – with Stuart joined by Simon Thomas to recap the previous Wednesday's edition. Stuart emerged from the TARDIS and it was revealed that 30,025 contestants had phoned in – indicating that either the show's popularity was on the upswing or that 1990s children found using the phone easier than writing a postcard. Again a bit of background was necessary, with the enthusiastic hosts over-estimating a bit when claiming that "12 different actors played the Doctor."

So how did this *Doctor Who* jamboree come about? "I got talking to a *Blue Peter* producer who happened to be married to Paul Carney, William Hartnell's grandson," explains Richard Marson. "She said she'd wanted to mount a *Doctor Who* feature, but the then-Editor felt it was no longer relevant. Then by coincidence, a letter came through from a boy who had got into it because of his father's interest. To him it was this cool show that he wanted to shout about. This was the early days of the internet and we had just started a *Blue Peter* Cybercafé feature to plug all things positive about the web. I suggested putting a question on the website – "Anyone a fan of *Doctor Who?*" – and we were overwhelmed by the response. So the item worked in the best way of all, on several levels. One to reflect the genuine enthusiasm of some of our core audience, the other to introduce a new audience to a classic BBC show."

Now, before we go, here's the answer to that competition question we left you with earlier, presented by the fashion-conscious Janet Ellis in a big-shouldered violet pin-stripe dress and a less fashion-conscious Simon Groom dressed as a Roman legionary. This time, no mention of Colin Baker by name as Janet held the gastropod egg aloft and said "This weird and wonderful object was given to us by Doctor Who when he came along to the studio." So, which migrant bird has the same name as both a town in Kent and a tasty snack? There were over 3,000 entries and it wasn't a Dartford Warbler, a Penguin, a Bean Goose, Kent-ucky Fried Chicken, Chat-Ham or Swallow. Over 2,000 did get the correct answer – a Sandwich Tern – and after a brief educational film about the bird in question, the winning entries were tipped into a red dustbin, shaken up ... and eight-year-old Alexandra Tovell of Winchester became the proud owner of the autographed plaster egg.

Of course – one major difference between *Doctor Who* and *Blue Peter* is that while both are classic BBC shows, one is still running strong and the other isn't. Does Richard Marson have any idea why one survived to the new millennium and the other did not? "Fascinating one this. You have outlined some of the similarities – there are others. For instance, like *Doctor Who*, *Blue Peter* is a programme whose audience largely 'regenerates' every few years – as do its stars – in our case, the pets and presenters. But there are a few key reasons why *Blue Peter* has stayed the course. First and foremost, it is still demonstrably relevant to its core audience and popular with them, despite the siege of our multi-channel world. It's much harder (though not impossible) to cancel shows which are being watched and appreciated by the audience. Politically, *Blue Peter* is important to the BBC – in many ways, through the diversity of its output, it represents a 'way in' or first platform for children into the whole ethos and range of the Corporation. It is public service broadcasting in its purest sense. And it pioneered inter-activity with its audience – something which is set to develop even further in the near future. These are things which *Doctor Who* – essentially escapist entertainment – could never use in its defence.


Who's who? Katy Hill, Stuart Miles and Konnie Huq take to the TARDIS in 1999!

"Despite this, *Blue Peter* has gone through some very rocky periods. Just like *Doctor Who*, it has had some powerful enemies – but unlike *Doctor Who*, it would be a massive chunk of the schedule to replace. But nothing is infallible – its future is wrapped up in the fate of the BBC as a whole. Ironically I've often thought that if the BBC was more commercially adept it would never have axed *Doctor Who* – just in marketing terms it earns a fortune in a way *Blue Peter* never could. And that's even been the case after over a decade with hardly a glimmer of new television material!"

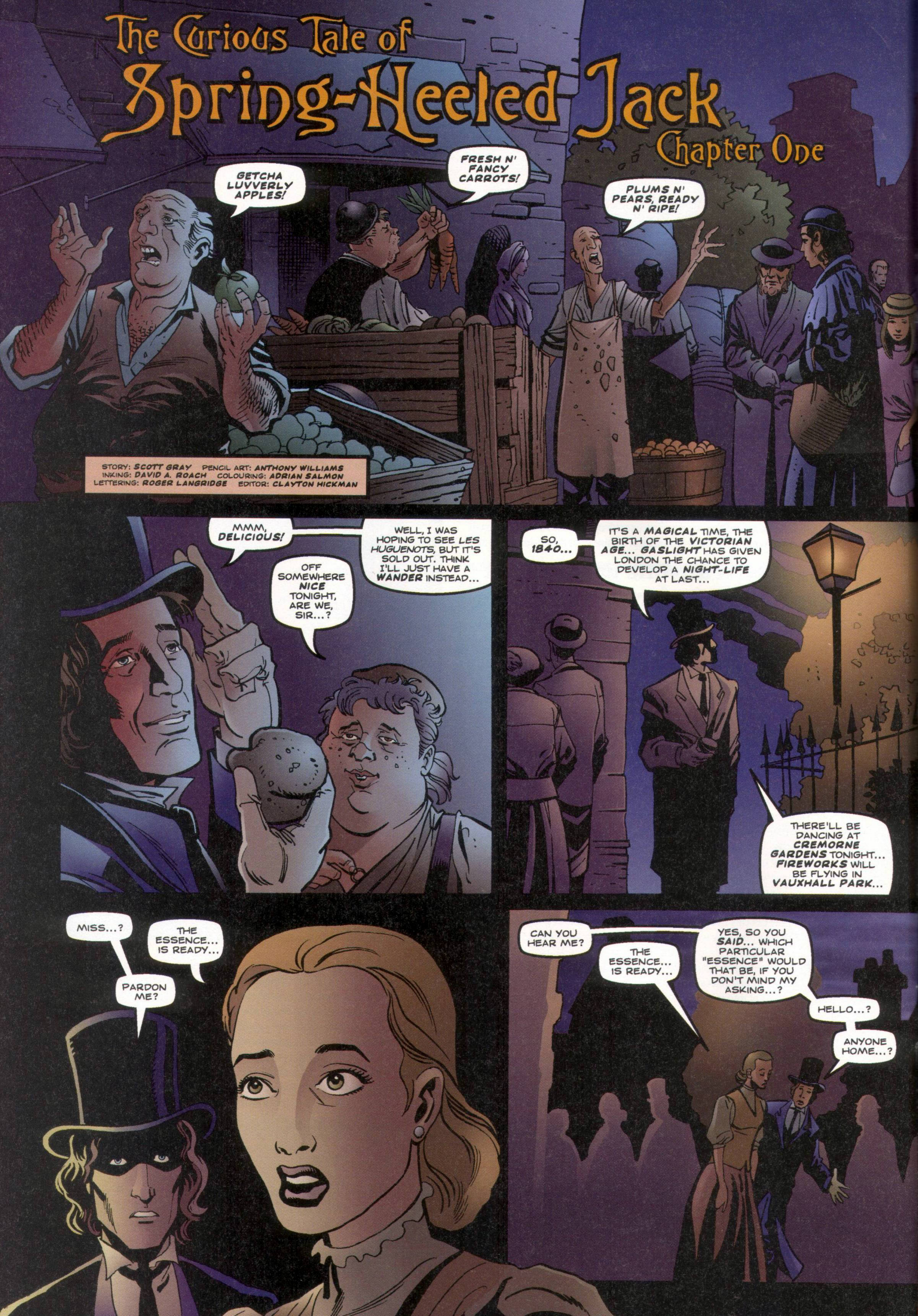
Blue Peter has been *Doctor Who*'s staunchest supporter over the years – because it spoke to the same audience and held the same fundamental beliefs. It saw *Doctor Who* as the perfect vehicle to encourage a child's imagination and creativity, and to dazzle them with cutting-edge technology. Yes – it could be embarrassing. Yes – it got things wrong. Yes – it seemed naïve. But, it could be wonderful too. And like the dreaded visits from Aunt and Uncle, no matter how much you wanted to have an excuse to be out, you always knew that there was the chance they would bring something special with them.

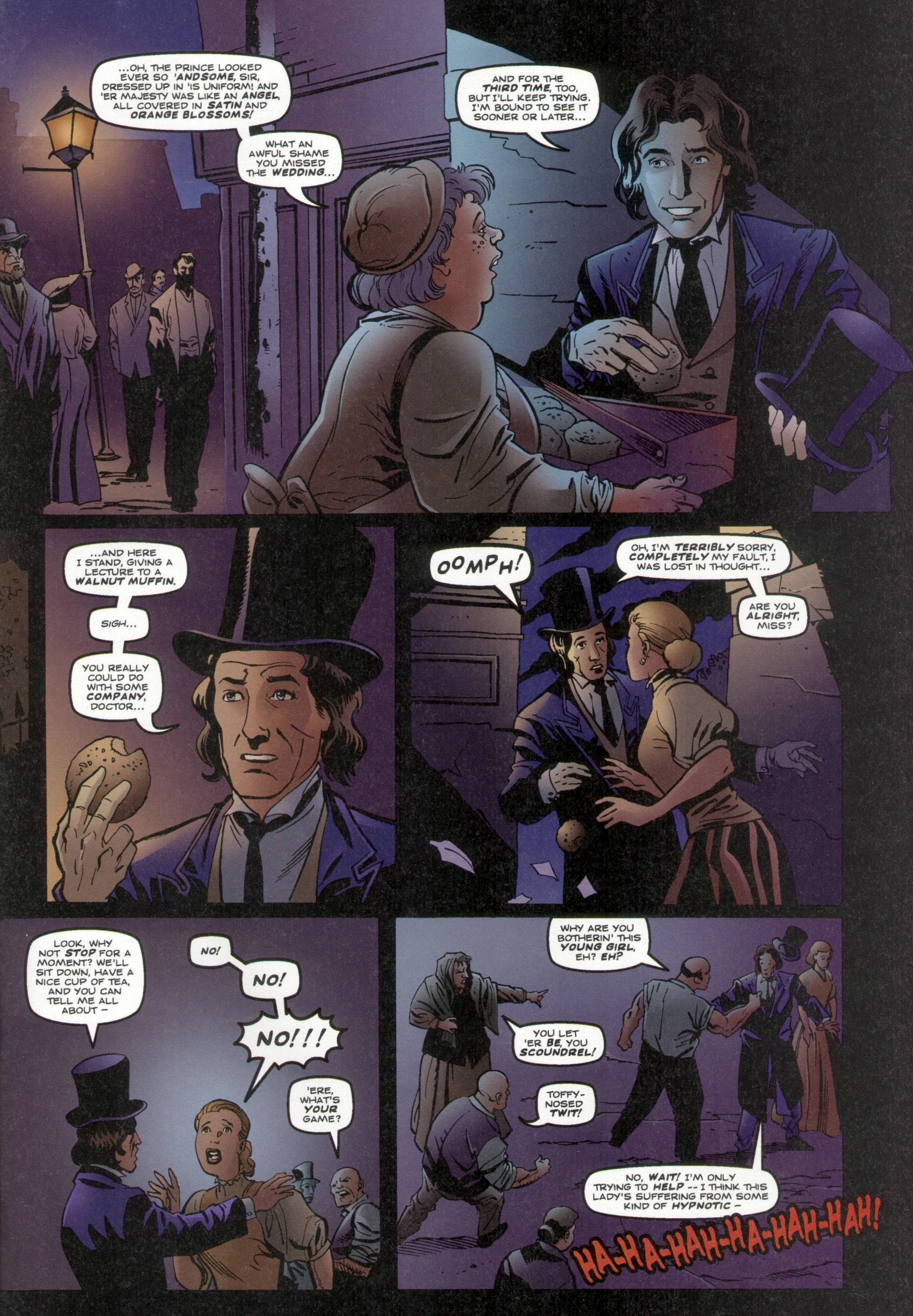
And you wouldn't miss it for the world. DWM

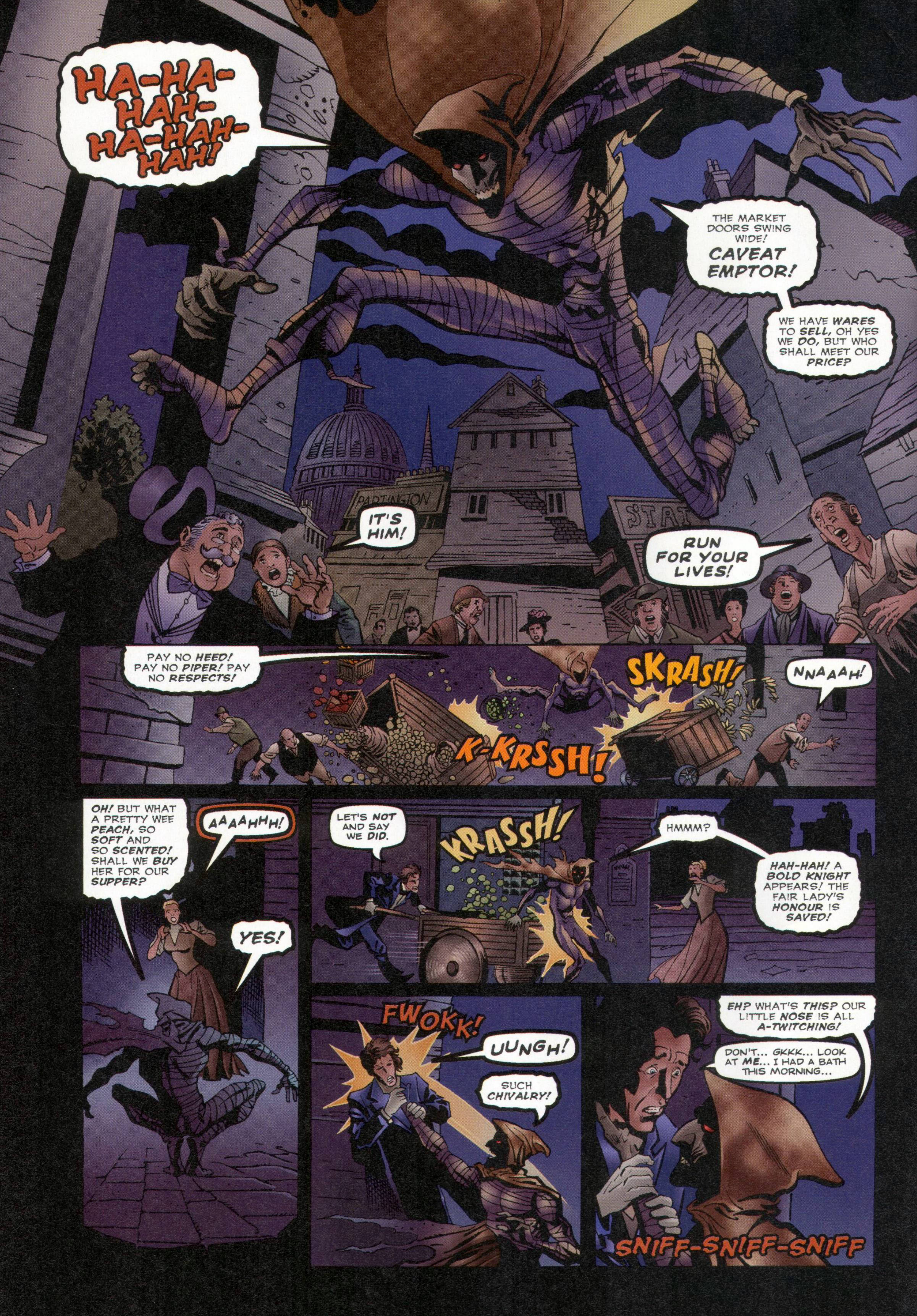
The Curious Tale of Spring-Heeled Jack

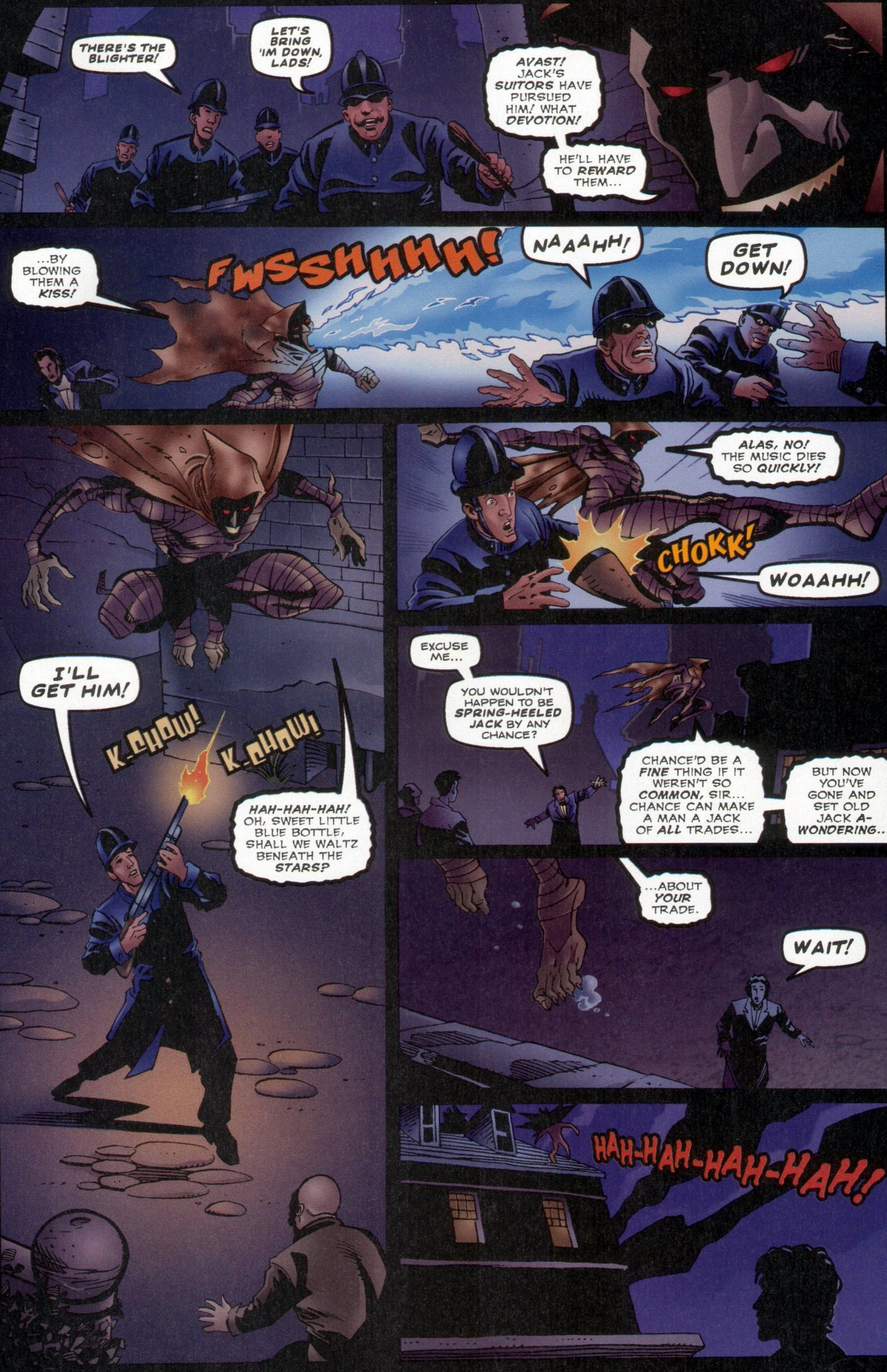
Chapter One

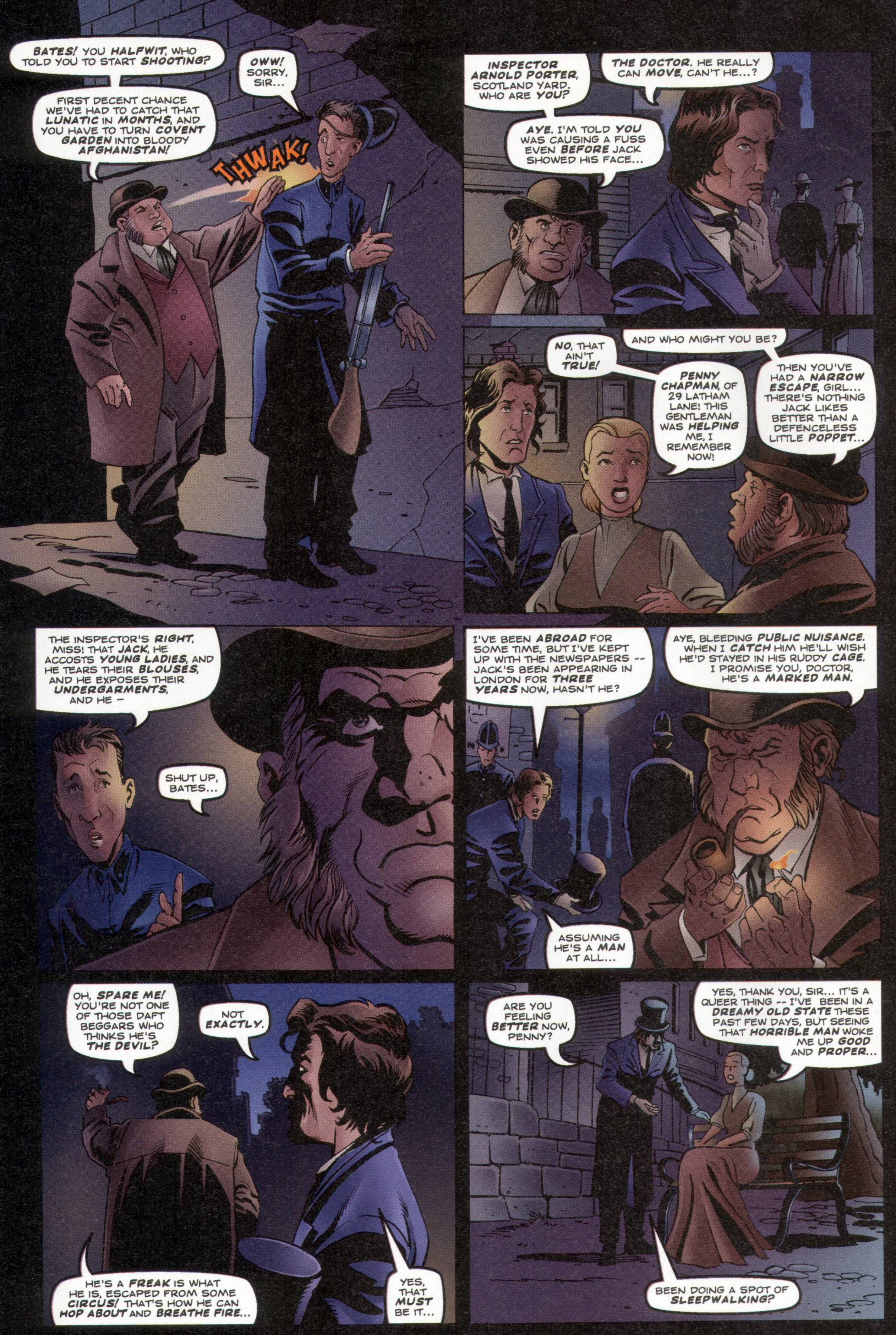
STORY: SCOTT GRAY PENCIL ART: ANTHONY WILLIAMS
INKING: DAVID A. ROACH COLOURING: ADRIAN SALMON
LETTERING: ROGER LANGRIDGE EDITOR: CLAYTON HICKMAN

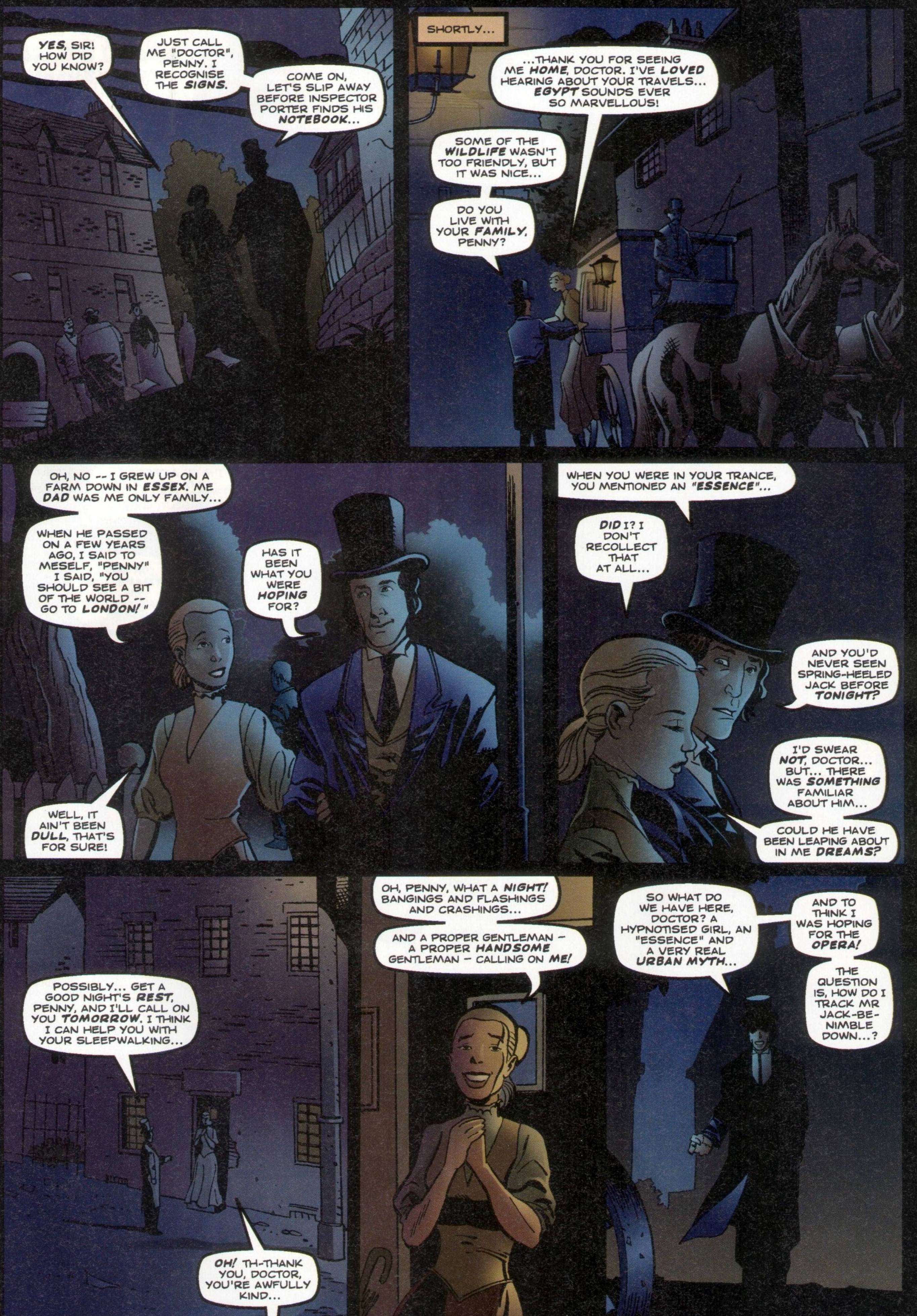

GETCHA LUVVERLY APPLES!
FRESH N' FANCY CARROTS!
PLUMS N' PEARS, READY N' RIPE!
MMM, DELICIOUS!
OFF SOMEWHERE NICE TONIGHT, ARE WE, SIR...?
WELL, I WAS HOPING TO SEE LES HUGUENOTS, BUT IT'S SOLD OUT. THINK I'LL JUST HAVE A WANDER INSTEAD...
SO, 1840...
IT'S A MAGICAL TIME, THE BIRTH OF THE VICTORIAN AGE... GASLIGHT HAS GIVEN LONDON THE CHANCE TO DEVELOP A NIGHT-LIFE AT LAST...
THERE'LL BE DANCING AT CREMORNE GARDENS TONIGHT... FIREWORKS WILL BE FLYING IN VAUXHALL PARK...
MISS...?
THE ESSENCE... IS READY...
PARDON ME?
CAN YOU HEAR ME?
THE ESSENCE... IS READY...
YES, SO YOU SAID... WHICH PARTICULAR "ESSENCE" WOULD THAT BE, IF YOU DON'T MIND MY ASKING...?
HELLO...?
ANYONE HOME...?

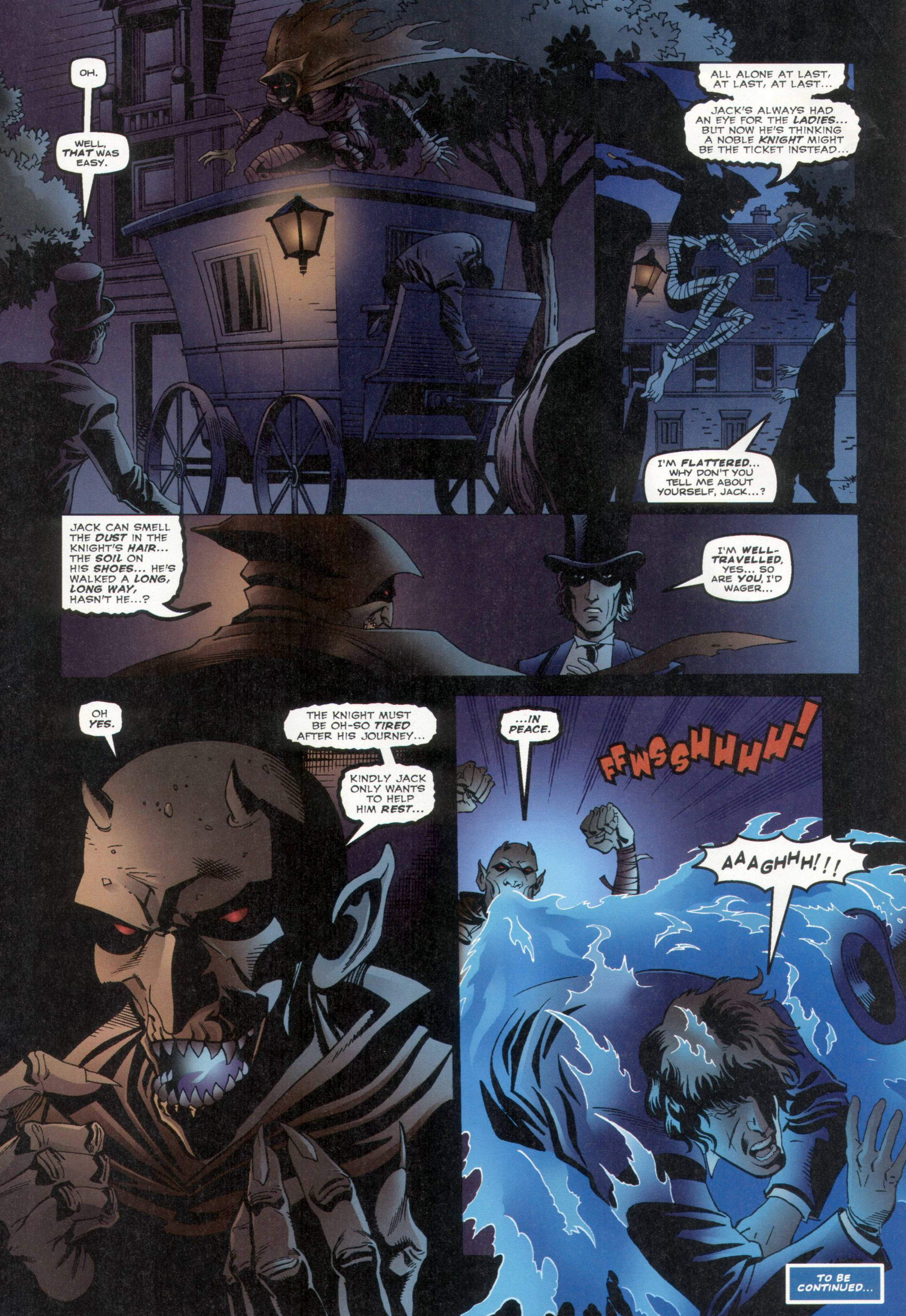

...OH, THE PRINCE LOOKED EVER SO 'ANDSOME, SIR, DRESSED UP IN 'IS UNIFORM! AND 'ER MAJESTY WAS LIKE AN ANGEL, ALL COVERED IN SATIN AND ORANGE BLOSSOMS!
WHAT AN AWFUL SHAME YOU MISSED THE WEDDING...
AND FOR THE THIRD TIME, TOO, BUT I'LL KEEP TRYING. I'M BOUND TO SEE IT SOONER OR LATER...
...AND HERE I STAND, GIVING A LECTURE TO A WALNUT MUFFIN.
SIGH...
YOU REALLY COULD DO WITH SOME COMPANY, DOCTOR...
OOMPH!
OH, I'M TERRIBLY SORRY, COMPLETELY MY FAULT, I WAS LOST IN THOUGHT...
ARE YOU ALRIGHT, MISS?
LOOK, WHY NOT STOP FOR A MOMENT? WE'LL SIT DOWN, HAVE A NICE CUP OF TEA, AND YOU CAN TELL ME ALL ABOUT –
NO!
NO!
NO!!!
'ERE, WHAT'S YOUR GAME?
WHY ARE YOU BOTHERIN' THIS YOUNG GIRL, EH? EH?
YOU LET 'ER BE, YOU SCOUNDREL!
TOFFY-NOSED TWIT!
NO, WAIT! I'M ONLY TRYING TO HELP -- I THINK THIS LADY'S SUFFERING FROM SOME KIND OF HYPNOTIC –
HA-HA-HAH-HA-HAH-HAH!


HA-HA-HAH-HA-HAH-HAH!
THE MARKET DOORS SWING WIDE! CAVEAT EMPTOR!
WE HAVE WARES TO SELL, OH YES WE DO, BUT WHO SHALL MEET OUR PRICE?
PARTINGTON
IT'S HIM!
STAT
RUN FOR YOUR LIVES!
PAY NO HEED! PAY NO PIPER! PAY NO RESPECTS!
SKRASH!
K-KRSSH!
NNAAAH!
OH! BUT WHAT A PRETTY WEE PEACH, SO SOFT AND SO SCENTED! SHALL WE BUY HER FOR OUR SUPPER?
AAAAHHH!
YES!
LET'S NOT AND SAY WE DID.
KRASSH!
HMMM?
HAH-HAH! A BOLD KNIGHT APPEARS! THE FAIR LADY'S HONOUR IS SAVED!
FWOKK!
UUNGH!
SUCH CHIVALRY!
EH? WHAT'S THIS? OUR LITTLE NOSE IS ALL A-TWITCHING!
DON'T... GKKK... LOOK AT ME... I HAD A BATH THIS MORNING...
SNIFF-SNIFF-SNIFF


THERE'S THE BLIGHTER!
LET'S BRING 'IM DOWN, LADS!
AVAST! JACK'S SUITORS HAVE PURSUED HIM! WHAT DEVOTION!
HE'LL HAVE TO REWARD THEM...
...BY BLOWING THEM A KISS!
FWSSHHHH!
NAAAHH!
GET DOWN!
ALAS, NO! THE MUSIC DIES SO QUICKLY!
CHOKK!
WOAAHH!
I'LL GET HIM!
K-CHOW!
K-CHOW!
HAH-HAH-HAH! OH, SWEET LITTLE BLUE BOTTLE, SHALL WE WALTZ BENEATH THE STARS?
EXCUSE ME...
YOU WOULDN'T HAPPEN TO BE SPRING-HEELED JACK BY ANY CHANCE?
CHANCE'D BE A FINE THING IF IT WEREN'T SO COMMON, SIR... CHANCE CAN MAKE A MAN A JACK OF ALL TRADES...
BUT NOW YOU'VE GONE AND SET OLD JACK A-WONDERING...
...ABOUT YOUR TRADE.
WAIT!
HAH-HAH-HAH-HAH!


BATES! YOU HALFWIT, WHO TOLD YOU TO START SHOOTING?
OWW! SORRY, SIR...
FIRST DECENT CHANCE WE'VE HAD TO CATCH THAT LUNATIC IN MONTHS, AND YOU HAVE TO TURN COVENT GARDEN INTO BLOODY AFGHANISTAN!
THWAK!
INSPECTOR ARNOLD PORTER, SCOTLAND YARD. WHO ARE YOU?
THE DOCTOR. HE REALLY CAN MOVE, CAN'T HE...?
AYE. I'M TOLD YOU WAS CAUSING A FUSS EVEN BEFORE JACK SHOWED HIS FACE...
NO, THAT AIN'T TRUE!
AND WHO MIGHT YOU BE?
PENNY CHAPMAN, OF 29 LATHAM LANE! THIS GENTLEMAN WAS HELPING ME, I REMEMBER NOW!
THEN YOU'VE HAD A NARROW ESCAPE, GIRL... THERE'S NOTHING JACK LIKES BETTER THAN A DEFENCELESS LITTLE POPPET...
THE INSPECTOR'S RIGHT, MISS! THAT JACK, HE ACCOSTS YOUNG LADIES, AND HE TEARS THEIR BLOUSES, AND HE EXPOSES THEIR UNDERGARMENTS, AND HE –
SHUT UP, BATES...
I'VE BEEN ABROAD FOR SOME TIME, BUT I'VE KEPT UP WITH THE NEWSPAPERS -- JACK'S BEEN APPEARING IN LONDON FOR THREE YEARS NOW, HASN'T HE?
AYE, BLEEDING PUBLIC NUISANCE. WHEN I CATCH HIM HE'LL WISH HE'D STAYED IN HIS RUDDY CAGE. I PROMISE YOU, DOCTOR, HE'S A MARKED MAN.
ASSUMING HE'S A MAN AT ALL...
OH, SPARE ME! YOU'RE NOT ONE OF THOSE DAFT BEGGARS WHO THINKS HE'S THE DEVIL?
NOT EXACTLY.
HE'S A FREAK IS WHAT HE IS, ESCAPED FROM SOME CIRCUS! THAT'S HOW HE CAN HOP ABOUT AND BREATHE FIRE...
YES, THAT MUST BE IT...
ARE YOU FEELING BETTER NOW, PENNY?
YES, THANK YOU, SIR... IT'S A QUEER THING -- I'VE BEEN IN A DREAMY OLD STATE THESE PAST FEW DAYS, BUT SEEING THAT HORRIBLE MAN WOKE ME UP GOOD AND PROPER...
BEEN DOING A SPOT OF SLEEPWALKING?


YES, SIR! HOW DID YOU KNOW?
JUST CALL ME "DOCTOR", PENNY. I RECOGNISE THE SIGNS.
COME ON, LET'S SLIP AWAY BEFORE INSPECTOR PORTER FINDS HIS NOTEBOOK...
SHORTLY...
...THANK YOU FOR SEEING ME HOME, DOCTOR. I'VE LOVED HEARING ABOUT YOUR TRAVELS... EGYPT SOUNDS EVER SO MARVELLOUS!
SOME OF THE WILDLIFE WASN'T TOO FRIENDLY, BUT IT WAS NICE...
DO YOU LIVE WITH YOUR FAMILY, PENNY?
OH, NO -- I GREW UP ON A FARM DOWN IN ESSEX. ME DAD WAS ME ONLY FAMILY...
WHEN HE PASSED ON A FEW YEARS AGO, I SAID TO MESELF, "PENNY" I SAID, "YOU SHOULD SEE A BIT OF THE WORLD -- GO TO LONDON!"
HAS IT BEEN WHAT YOU WERE HOPING FOR?
WELL, IT AIN'T BEEN DULL, THAT'S FOR SURE!
WHEN YOU WERE IN YOUR TRANCE, YOU MENTIONED AN "ESSENCE"...
DID I? I DON'T RECOLLECT THAT AT ALL...
AND YOU'D NEVER SEEN SPRING-HEELED JACK BEFORE TONIGHT?
I'D SWEAR NOT, DOCTOR... BUT... THERE WAS SOMETHING FAMILIAR ABOUT HIM...
COULD HE HAVE BEEN LEAPING ABOUT IN ME DREAMS?
POSSIBLY... GET A GOOD NIGHT'S REST, PENNY, AND I'LL CALL ON YOU TOMORROW. I THINK I CAN HELP YOU WITH YOUR SLEEPWALKING...
OH! TH-THANK YOU, DOCTOR, YOU'RE AWFULLY KIND...
GOODNIGHT...
OH, PENNY, WHAT A NIGHT! BANGINGS AND FLASHINGS AND CRASHINGS...
AND A PROPER GENTLEMAN – A PROPER HANDSOME GENTLEMAN – CALLING ON ME!
SO WHAT DO WE HAVE HERE, DOCTOR? A HYPNOTISED GIRL, AN "ESSENCE" AND A VERY REAL URBAN MYTH...
AND TO THINK I WAS HOPING FOR THE OPERA!
THE QUESTION IS, HOW DO I TRACK MR JACK-BE-NIMBLE DOWN...?


OH.
WELL, THAT WAS EASY.
ALL ALONE AT LAST, AT LAST, AT LAST...
JACK'S ALWAYS HAD AN EYE FOR THE LADIES... BUT NOW HE'S THINKING A NOBLE KNIGHT MIGHT BE THE TICKET INSTEAD...
I'M FLATTERED... WHY DON'T YOU TELL ME ABOUT YOURSELF, JACK...?
JACK CAN SMELL THE DUST IN THE KNIGHT'S HAIR... THE SOIL ON HIS SHOES... HE'S WALKED A LONG, LONG WAY, HASN'T HE...?
I'M WELL-TRAVELLED, YES... SO ARE YOU, I'D WAGER...
OH YES.
THE KNIGHT MUST BE OH-SO TIRED AFTER HIS JOURNEY...
KINDLY JACK ONLY WANTS TO HELP HIM REST...
...IN PEACE.
FFWSSHHHH!
AAAGHHH!!!
TO BE CONTINUED...

BURTONS

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS

20 Marine Court, Marina, St. Leonards-On-Sea, East Sussex TN38 0DX
Tel : 01424 436825 Fax: 01424 436843
Website address now: www.burtonswho.com e-mail: burtonswho1@btclick.com

CALLERS WELCOME THURSDAYS, FRIDAYS AND SATURDAYS 9.30 - 12 noon and 2pm - 4.30 pm
CREDIT CARD ORDERS MAY BE PHONED IN ON THESE DAYS OR EMAILED AT ANY TIME
Send 2 x 1st class stamps for full Burtons catalogue of over 1200 items

DATES AND PRICES LIABLE TO CHANGE AT ANY TIME BY THE PRODUCERS

NEW - CORGI MODELS!

Celebrate Doctor Who's 40th Anniversary with this new range of models based on classic characters and vehicles from the series.

SETS	PRICES
Dr Who & Bessie	£6.99 + £1.00 p&p
TARDIS & K9	£6.99 + £1.00 p&p
Dalek & Cyberman	£6.99 + £1.00 p&p
Dr Who & Davros	£6.99 + £1.00 p&p
TARDIS, Dr Who, Davros & Cyberman	£13.99 + £1.50 p&p
Bessie, Dr Who, Dalek & K9	£13.99 + £1.50 p&p

40th Anniversary Gift Set (right) in presentation metal film can with Bessie, Davros, Dr Who, TARDIS, Dalek, Cyberman & K9
£27.99 + £2.50 p&p

Ltd Edition Sets
3 Dalek set (Red, Black, Grey) £17.99 + £1.50 p&p
TARDIS Gift Set + Gold Dalek & Cyberleader £32.00 + £2.50 p&p

BIG FINISH

Short Trips 4: The Muses
Classically themed volume of short stories for the Doctor. Carry on Clio!

Hardback - £14.99 + £1.25 p&p

Davros
Old blue-eye is back - but has he turned over a new leaf?
£13.99 + 50p p&p

Doctor Who Unbound

Look for the Doctor and you shall find a grave man in **He Jests At Scars...** plus an absolutely fabulous female version in **Exile**
£9.99 + 50p p&p

LASER-ETCH COLLECTION

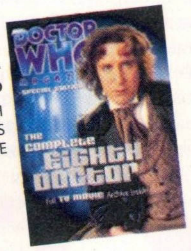
New Ltd Edition collection: **TARDIS, Movie Dalek & Movie Dalek saucer**, laser-etched into blocks of solid glass! Looks amazing, & mounted upon the separately available **light plinth** (right with TARDIS), the light below changes colour to spectacular effect.
Each block 80 x 49 x 49 mm
£19.99 + Postage £3.50 p&p
Plinth £9.99 POST FREE!

BLOW UP A DALEK!

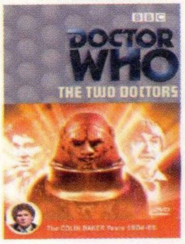
Movie Dalek blows up to a whopping 4 feet high! Available in **red**, **silver** & **black**

£29.99 - **POST FREE!**

DWM EIGHTH DOCTOR SPECIAL
£4.99 + 60p p&p
SECOND & SIXTH DOCTOR SPECIALS STILL AVAILABLE



The Two Doctors



Packed full of the usual goodies, don't miss the latest incredible DVD release!
£19.99 + 85p p&p

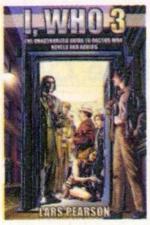
DVD

The Special Offer of Fenric!

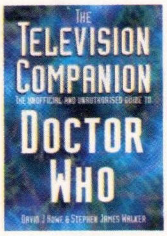
Order next month's DVD **The Curse of Fenric** from Burtons & receive **FREE** this fabulous soundtrack CD featuring Mark Ayres' classic haunting score!
£19.99 + 85p p&p

DOCTOR WHO AT THE BBC

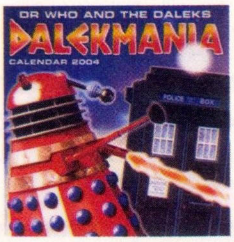
New CD of archive footage introduced by Elisabeth Sladen
£13.99 + 50p p&p
Due SEPTEMBER



I, Who 3 - NOW IN
£14.99 + £2.50 p&p



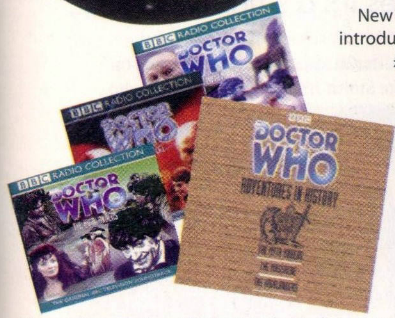
The Television Companion
£14.99 + £1.25 p&p



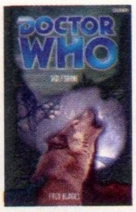
DR WHO CALENDAR 2004 DALEKMANIA!
£9.99 **POST FREE**

Huge selection of **Target** novels from as little as 75p!

Doctor Who: On Location
Usually retails at £17.99, Burtons' price:
£14.95 + £2.50 p&p



Heard the one about Catherine de Medici, a wooden horse and a transvestite washerwoman? No? Then you need **Adventures in History**, the new CD Box set containing **The Massacre**, **The Mythmakers** & **The Highlanders!**
£29.99 + 50p p&p



BBC Novel Wolfsbane
£5.99 + 50p p&p

Step back in time with this Limited Edition retro Clockwork Dalek from Product Enterprise. Tin-plated, available in Black or Blue

£19.99
POST FREE!

NEW DALEK ROLLAMATICS

Each £14.99 + £1.50 p&p

Set 1 - Silver/black spots x 2 with Silver/blue spots leader

Set 2 - Red/silver spots x 2 with Gold/black spots leader

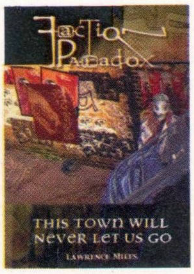
Set 3 - Gold/black spots x 2 with Black/gold spots leader

Set 4 - Grey/black spots x 2 with Black/white spots leader

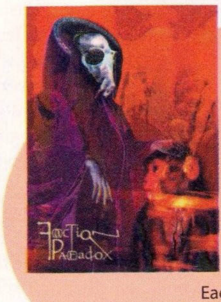
PROFESSOR BERNICE SUMMERFIELD

CDs
The Poison Seas - Benny vs. the Sea Devils
£9.99 + 50p p&p
The Draconian Rage - Benny & the Draconians
£9.99 + 50p p&p

New Hardback book: Life During Wartime
New volume of short stories featuring Benny & co.
Edited by Paul Cornell
£14.99 + 1.25p&p



This Town Will Never Let Us Go by Lawrence Miles
First Faction Paradox novel - due late SEPT
Price £10.99 + £1.25 p&p

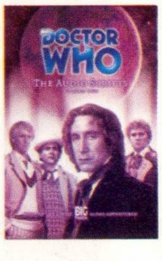


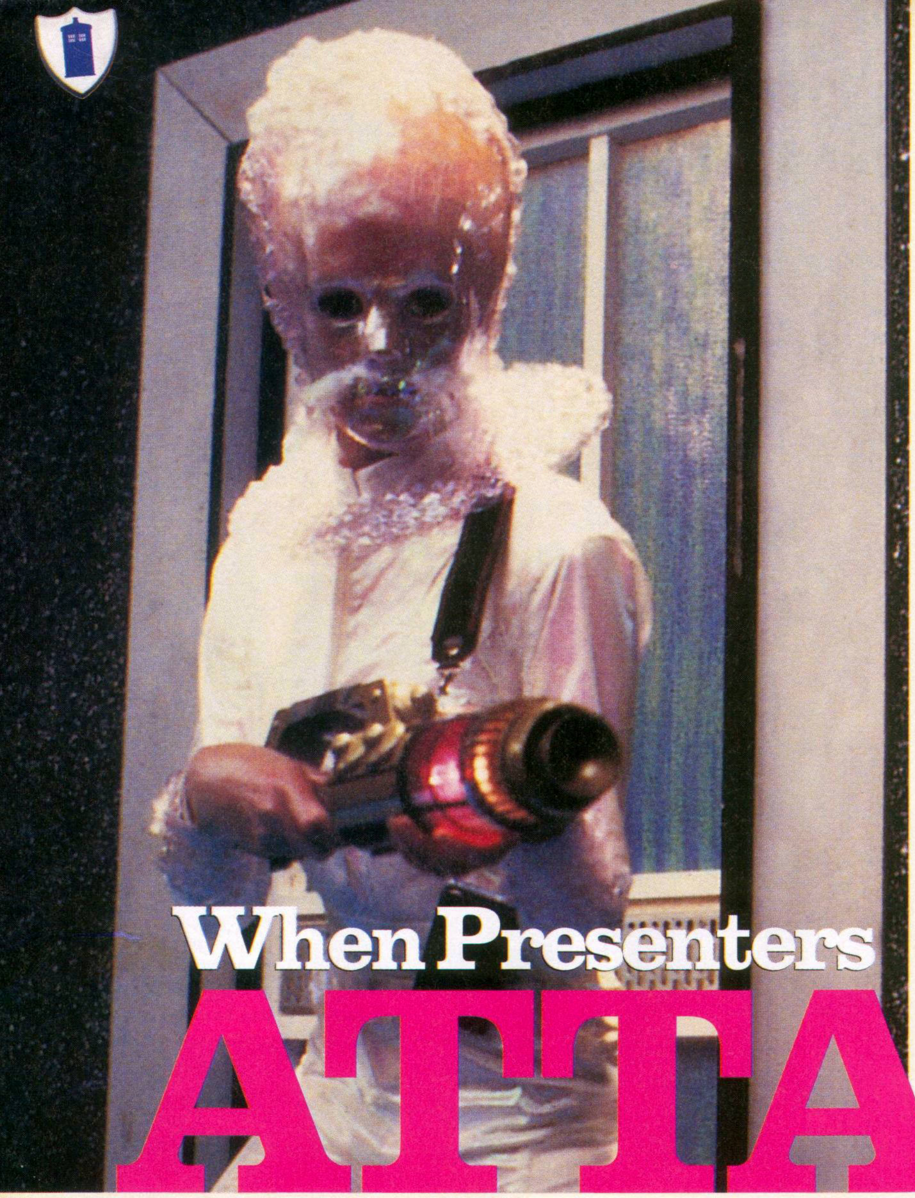
FACTION PARADOX - THE COMIC

First issue of this epic saga now in! Don't miss your chance to be in on this major new series from the beginning - subscribe for the first 6 issues & receive **FREE** this stunning **Faction Paradox mouse mat**, exclusive to Burtons featuring unused cover art for issue 1!

Each comic published bi-monthly at **£2.00 + 60p p&p**
or sign up for a year's subscription at **£12 POST FREE & get a free mousemat!**

DOCTOR WHO: Audio Scripts Vol 2
Includes behind-the-scenes material, deleted dialogue, director's notes and full scripts for
The One Doctor
Eye of the Scorpion
Dust Breeding
Seasons of Fear
£15.99 + £1.25 p&p





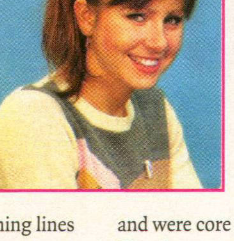
When Presenters ATTACK!

What unites Varne, the doomed Cryon from **Attack of the Cybermen**, with Teka, the hero-worshipping Anethan from **The Horns of Nimon**? They were both played by actresses who were also **Blue Peter** presenters! **Mark Wyman** speaks to **Sarah Greene** and **Janet Ellis** and discoveres it's a small universe ...

Sarah Greene

Sarah Greene's role as Varne came a year after leaving *Blue Peter* in 1983. She felt three years was "long enough to be immersed in that particular world," echoing Peter Davison's contemporary dilemma about how long he should play the Doctor. Funnily enough, Greene conducted one of the earliest TV interviews with Davison after he was cast as Doctor Five, on *Blue Peter* in November 1980. "Interviewing Peter as the Doctor was one of hundreds of items from my time of course, but I do remember it clearly," Sarah recalls. "Peter and I did later discuss that you can become very typecast, whether it's as *Doctor Who* or as a *Blue Peter* presenter. If you worked on BBC drama or children's shows then, you tended to become involved in joint productions for Christmas, and we talked about it there."

By the time Sarah got the *Blue Peter* job, the show had been running for over twenty years – did she know what she was letting herself in for? "My stint was quite short compared to some others – my predecessors had usually lasted seven or eight years – but I'd really missed other aspects of life. I'd learned an awful lot on *Blue Peter*: it was like attending a University of TV where presenting was concerned. I had worked as an actress beforehand, so it had been an accidental departure for me, but a wonderful one."



Greene hadn't been the first actress to front the series – indeed, former presenter Peter Purves had also appeared in *Doctor Who*. Sarah nods: "[*Blue Peter* Editor] Biddy Baxter made no bones about preferring to employ actors and actresses, because they were used to learning lines very quickly. It was only two editions a week then, but every other day you were filming and there was no autocue in studio, just scripts given the night before transmission. *Blue Peter* was its own world, so exclusive that you couldn't do anything else. I absolutely loved doing it, but there were other ideas I wanted to pursue. So I left in summer 1983, going straight into presenting *Saturday Superstore* and other programmes that – as I'd wanted – weren't so all-encompassing. Then in early summer 1984 I got the call about doing a *Doctor Who* story ..."

When Greene accepted the part of Varne the Cryon, did she know from the off that her face would be almost invisible to the naked eye? "Yes, that was part of the appeal – not to be judged as a presenter," she considers. "It was a chance to, if not trick the audience, at least do something from scratch."

And her casting provoked a fair amount of media hoopla – what did Greene make of this? "[Producer] John Nathan-Turner's ploy was to bring in people who were arguably 'names', to attract attention, but what was great fun was that we would be totally in disguise," Sarah smiles. "I think he'd originally wanted Koo Stark, [then the subject of much press coverage linking her with Prince Andrew] Sarah Berger and myself – with Faith Brown as our 'leaderene', who was just wonderful. In the end Koo Stark wasn't involved, but they did have Esther Freud, who was known then amongst the acting fraternity.

"Prior to doing *Blue Peter*," continues Greene, "I'd acted in two TV series, one being ITV's first daytime soap, *Together* in 1980. It was dire TV, but really great fun – again, twice weekly, working round the clock. Anyway, one of the *Together* directors was Matthew Robinson (who directed *Attack*) and he'd kept tabs on what I'd been doing, so it was probably his and John's idea jointly to use me."

So, was it an enjoyable experience recording *Attack of the Cybermen* in those icy tombs of Telos? "Actually," she laughs, "the heat was the main thing! We recorded it across a weekend in July 1984 and it was so utterly hot. Now I'm a studio bunny: I've grown up in them, so I was used to some heat – but we were totally encased in plastic, with Perspex headpieces. On my picture of the costume, you can see this bubbly gift-wrap around our heads, bisected front and back but sealed around the edges like an Easter egg. So we were completely enclosed and you just lost buckets of sweat under there!

"It was fine when we were working: but afterwards ... well, I went home on Sunday night, after finishing quite late. Mike Smith [the presenter and DJ who Sarah married in 1989] and I had already been together for a couple of years, and he'd been motor-racing at the Nürburgring in Germany that weekend. I'd just got home, and he phoned to say 'Good news, I've won the race, I'm at the airport now!' I was absolutely thrilled, went to the fridge and opened a very large can of Grolsch beer ... then I drank it in one and passed out! I hadn't realised how dehydrated I was!" Sarah laughs again. "So Mike came home hours later, to find me still lying on the floor ...

"We had this bubbly gift-wrap around our heads and you just lost buckets of sweat under there!"

"Having the headpiece made was fascinating," Sarah recalls. "It's a lengthy process creating a mask and head-cast, and that design was in the hands of [make-up artist] Caroline Noble, who I later worked with on *Ghostwatch*" – the notorious and brilliantly effective 1992 Hallowe'en drama. Greene didn't spend much very screen time with Colin Baker's Doctor. "No, just one scene, I think, where he rushes in and I get in the way and was shot," putting Varne on ice for good. "Yes, that was a good little self-enclosed storyline."

Both *Blue Peter* and *Doctor Who* were known for their TV longevity, and were core series for the family/teatime audiences during Greene's involvement. Was the actress aware of any cross-promoting by the BBC? "Absolutely, and if it hadn't been for that cross-fertilisation, I'd never have been on *Blue Peter*. I was approached to audition because of appearing in [Children's drama] *Swish of the Curtain*, which illustrates the point. Event programmes like the *All-Star Record Breakers* each Christmas, with every prominent character they could get hold of from programmes aimed at children or families, were all about engendering this family feel to the BBC.

"There's less of that now because everything so splintered that you can access exactly what you want," Sarah sighs. "So you will reach the stage, I've absolutely no doubt, where if you want to watch *Blue Peter* you'll go to the BP channel. I'm not sure that's very healthy: having such a finite appeal may stop the flow of ideas for long-running core programmes. But, having said that, for genre shows like *Doctor Who* it's probably a good thing because of the strength of interest in cult TV."

If someone had said during the 1980s that only one series would still be being made for TV by 2003, would she have guessed which? "I'm not speaking as a viewer there, but hand on heart – yes, just having been keenly aware of the internal politics involved in the series." So what, then, is the secret of *Blue Peter*'s success? "It's just an excellent format, with a delicious combination of feeling that you belong, but still being able to travel with it."

Janet Ellis

During her time as a *Blue Peter* presenter, Janet Ellis uniquely conducted studio interviews with three different Doctors (Troughton, Colin Baker – twice – and McCoy). Before that, though, Janet had a rather closer encounter with a horned beast in the labyrinths of Skonnos ...

The Horns of Nimon, the story she recorded in 1979, was released on VHS only weeks before we spoke, and Ellis was duly sent a tape. "I've not looked at that particular copy, but I have seen some if it recently," she laughs, explaining "When my daughter, Sophie, was on Jonathan Ross' BBC1 show, they played some of it to introduce her." Ellis' daughter being chart-topping pop chanteuse Sophie Ellis-Bextor, of course. "Also, *The Wright Stuff* on [channel] Five, which I appear on, has a copy which they've played to me."

As a very young actress, was making *The Horns of Nimon* a happy experience? "Oh, I really enjoyed it," she says without hesitation. "I'd watched *Doctor Who* as a child like most people and been scared of it, so it was nice to get behind the ropes and have a good look around. I do think Tom Baker was a fantastic Doctor, there was a lovely cast: Graham Crowden, and Simon Gipps-Kent ... it was a very happy period." Was it one of her first TV jobs? "Not quite: I was already doing the BBC children's series *Jigsaw*, [Ellis had also appeared in *The Sweeney*] but it was quite early. I'd only left drama school in 1977."

When joining the *Blue Peter* team, Ellis was introduced with clips from her *Doctor Who* story and the innovative word-puzzle show *Jigsaw*, where for two series Sylvester McCoy had been her co-presenter, as one of the O Men. "I'd only just stopped *Jigsaw*, and pretty much gone from one to the other," she recalls. "*Jigsaw* was fantastic, the best thing I've ever done, really. The chap who was the voice of K9 was in the first series too ..." Indeed, John Leeson voiced Biggum, a giant of whom only his feet were seen. Betraying an awareness of later *Doctor Who* adventures, Ellis adds, "I've also worked with Sophie Aldred, voicing a childrens' series for BBC called *El Nombre*." This five-minute animation series, set in a Mexican border town, was made in 2000 with Janet as Maria Chiquita and Sophie as her son little Juan!

The Horns of Nimon was made when budgets were getting very tight and inflation was high. Were the cast and crew aware of working in very restricted circumstances? "Not really ..." Janet begins, "our director was the enormously talented Kenny McBain, who later produced *Boon* and *Inspector Morse* – then he died, sadly [in 1989]. He was very creative, a lovely bloke, so there was a sense of working with top-notch actors on something that everyone would enjoy watching. Also, the visual effects on it were so good for the time. It felt like it was blowing everything else away – although I'm sure it looks very creaky now." Ellis admits to enjoying running up and down corridors with K9, and found Tom Baker to be very much in his prime. "I've interviewed him recently too, on Radio 4's *Loose Ends*, and apart from being white-haired now he hadn't changed a bit."

Doctor Who was a regular subject on *Blue Peter* – did Ellis sense that the BBC viewed both series as institutions to be deliberately linked? "I wasn't really privy to those sort of decisions, and because we did 80 editions a year, when an item came up you didn't really think 'Goodness, we've already done this.' It follows the pattern of the school year anyway, so if a new drama series was starting and of interest to children, you'd generally expect it to be featured. It wasn't deliberately forging strong links, it was just something that kids would watch."

> **"At the time it felt like it was blowing everything else away – although I'm sure it looks very creaky now..."**

During one *Blue Peter* item to preview *The Trial of a Time Lord* in 1986, Ellis introduced her own father Mike, a visual effects assistant who was operating the robotic Drathro ... "He wasn't on the staff until after I'd done *Nimon*, but he was on *Blue Peter* twice: the first time was standing in for me after I'd had a parachuting accident." Was Janet surprised by her dad's *Trial* appearance? "I knew a little way in advance: they did try to keep things secret but because it's a live programme, everything has to be rehearsed scrupulously. Also, when a member of your family gets booked they tend to tell you, luckily!"

What does Ellis think lies behind the longevity of both programmes, in their various forms? "I suppose because neither of them patronise their audiences or try to cop out of things. They're both truthful – *Blue Peter* aims to please its audience of 8-12 year olds, then if others want to watch it that's fine. They also both have some core value regarding storytelling, but making the stories bigger than the individuals or stars they create. After all, the Doctor is replaceable and the story still goes on, just as with *Blue Peter* presenters!"

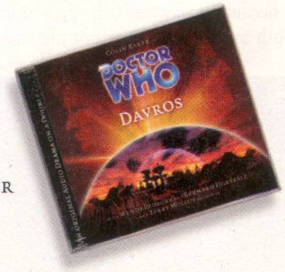
Would Ellis have guessed during her time that the magazine show would continue on TV into the twenty-first century, but *Doctor Who* would not? "I suppose so, yes," Janet pauses to consider. "*Blue Peter* has to tread quite carefully because there's so much more choice for children now, they have much wider viewing habits – so it's not watched in the same numbers now. In my heart of hearts I suppose *Blue Peter* is the stronger simply because being a magazine programme, it endlessly needs new material, and gets new audiences. *Doctor Who* has probably been replaced by things on a more sophisticated level, but I'm sure it has influenced stories and characters that came later, because it was very true to its beliefs, and made sure it was incredibly enjoyable both for the people performing and watching it."

A MYTHICAL HERO FROM GALLIFREY'S PAST HAS RETURNED. AND WE'RE ALL INVITED TO HIS WEDDING...

PETER DAVISON & IAN COLLIER

IN

DOCTOR WHO™
OMEGA



DAVROS
COMING SEPTEMBER

DOCTOR WHO
MASTER

MASTER
COMING OCTOBER

A PLAY BY NEV FOUNTAIN. FEATURING CAROLINE MUNRO AND HUGO MYATT.
RELEASED AUGUST 2003 ON DOUBLE CD.

ORDER FORM

PLEASE SEND ME ____ COPIES OF OMEGA (RELEASE 47)
@ £13.99 (£15.50 OVERSEAS) EACH, INC P&P. DELIVERY WITHIN 28 DAYS OF RELEASE

I WOULD LIKE TO SUBSCRIBE TO:

☐ 6 STORIES AT £70 **SAVE £14**! (£79 OVERSEAS)

☐ 12 STORIES AT £140 **SAVE £28**! (£158 OVERSEAS)

STARTING WITH RELEASE NUMBER _____

BIG FINISH

NAME ____________________ ADDRESS ____________

____

____________________ POSTCODE ____________

PLEASE PHOTOCOPY THIS FORM OR PROVIDE ALL DETAILS ON PAPER IF YOU DO NOT WISH TO DAMAGE THIS MAGAZINE

AVAILABLE FROM SELECTED BRANCHES OF OTTAKAR'S AND HMV AND SPECIALIST SHOPS SUCH AS 10TH PLANET, GALAXY 4, FORBIDDEN PLANET AND BURTON BOOKS.
OR BUY DIRECT FROM BIG FINISH VIA MAIL ORDER!

SUBSCRIPTION DEAL!

SUBSCRIBE TO BIG FINISH'S **DOCTOR WHO** AUDIO DRAMAS AND RECEIVE **SIX PLAYS FOR THE PRICE OF FIVE!**

CHEQUES PAYABLE TO: BIG FINISH PRODUCTIONS LTD
P O BOX 1127, MAIDENHEAD, BERKS, SL6 3LN
CREDIT CARD HOTLINE TEL: 01628 82 91 40 FAX: 01628 82 83 13

SECURE ONLINE ORDERING AVAILABLE AT
www.doctorwho.co.uk

Doctor Who and **TARDIS** are trademarks of the British Broadcasting Corporation and are used under license.
Doctor Who logo © 1996. Licensed by BBC Worldwide Ltd. Ad: Feat of Clay.

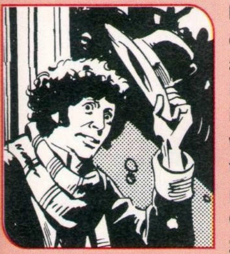
GALLIFREY **GUARDIAN**

OTHER NEWS...

BBC DOCUMENTARY ON THE WAY TO TV?

Word has reached **DWM** of plans for a new documentary celebrating 40 years of *Doctor Who*. It is understood that this project is being worked on by parties within the BBC, and is tentatively intended for broadcast on BBC1 near the anniversary in November, or early in 2004. Details were sketchy as this issue went to press, but some specially-recorded material is likely to be included. We will, of course, be keeping readers up-to-date with all developments on this exciting project.

GRAPHIC STRIPPING!

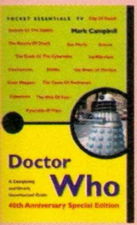


DWM is delighted to announce that Panini Comics is currently working on the first in a proposed series of *Doctor Who* graphic novels, licensed by the BBC. The first 165-page volume, which will contain the first five **Doctor Who Weekly** comic strips drawn by the legendary Dave Gibbons (*The Iron Legion*, *City of the Damned*, *The Star Beast*, *Dogs of Doom* and *The Time Witch*) reprinted in their original black-and-white format on high-quality paper, is expected before the end of the year, though a price has yet to be confirmed. The artwork has been cleaned up by **DWM**'s very own 'Restoration Team', Peri Godbold, and the book will boast a full-colour cover and an interview with the artist. A second volume covering *Dragon's Claw* to *The Neutron Knights* is planned. We'll have more details in forthcoming issues.

DVD@WHS

DWM understands that a *Doctor Who* DVD boxset is in preparation as a WHSmith exclusive for later in the year. The set will contain the three Dalek DVDs released so far, namely *Remembrance of the Daleks*, *Resurrection of the Daleks* and *The Dalek Invasion of Earth*. More news as we get it.

BIGGER POCKET



A new edition of Mark Campbell's *Pocket Essentials* guide to *Doctor Who* is set to be published on 3 October, priced £3.99. As well as a guide to every TV story, the 96-page tome includes updated information on the Big Finish audio adventures, a list of spin-off outings on TV, radio, the big screen and the stage, plus an in-depth reference section.

BBCi WEBCAST: MORE NEWS ON RICHARD E GRANT'S DÉBUT ADVENTURE

CARRY ON SCREAMING!

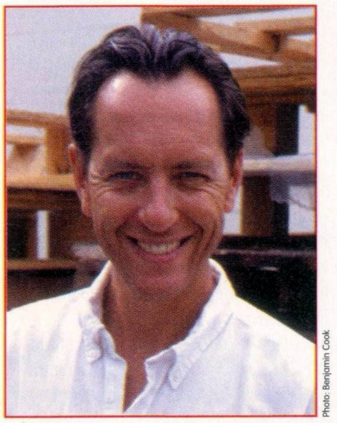


Photo: Benjamin Cook

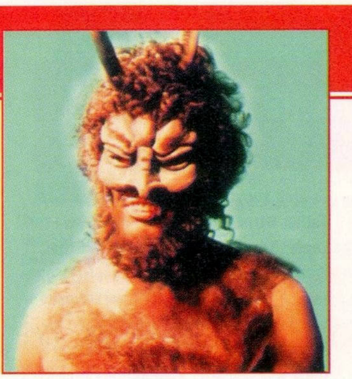
Production on the new BBCi *Doctor Who* webcast, *The Scream of the Shalka*, is continuing apace, with a view for a November launch. With the recording of the audio section now completed, work has begun on the animation. Unlike BBCi's previous *Doctor Who* ventures such as *Shada* and *Death Comes to Time*, *The Scream of the Shalka* will be fully animated by award-winning company Cosgrove Hall, renowned for its cartoon series such as *Danger Mouse* and *Count Duckula*. The company previously worked on the non-*Who* BBCi webcast *The Ghosts of Albion*, and a similar Flash animation style is expected. A DVD release for the story is confidently expected following transmission.

Full cast details for the story are now available. Joining Richard E Grant as the Doctor, Sophie Okonedo as new companion Alison, and Craig Kelly as Joe, are Diana Quick as Prime, the leader of the Shalka; Jim Norton as the Doctor's military liason Major Thomas Kennett; Anna Calder Marshall as Mathilda; Connor Moloney as Sergeant Greaves; Andrew Dunn as Max; Ben Morrison and David Tennant as the Caretakers; and recent *Doctor Who: Unbound* star Derek Jacobi in a cameo appearance as the Doctor's nemesis, the Master! Other than the Doctor and the TARDIS, there are said to be very few continuity references in the story, which is set in 2003, in a Lancashire town under siege by mysterious forces.

Meanwhile, writer Paul Cornell has finished the novelisation which, at around 50,000 words, is longer than a Target book, but smaller than a regular BBC novel. Cornell says that it "adds loads of detail to the story, with lots of new lines and scenes, and will hopefully both give *Who* book fans the depth they demand, but be accessible to new readers, re-introducing, as it does, the key concepts." The book will also have a lengthy 'Making of' essay, with excerpts from the original plot and an insight into the production process, supported by quotes from the production team.

DWM was, of course, present at the recording of the story and we'll be running an in-depth feature including interviews with the main cast and production personnel, plus a look at the animation process. The article is currently scheduled for **DWM** 336.

DAEMON SEED!

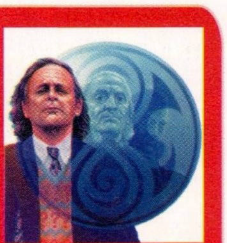


A new *Doctor Who* spin-off film is currently in production from Reeltime Pictures – the first the company has produced for four years. Written by Telos Publishing's David J Howe, *Dæmos Rising* is a sequel to 1972's *The Dæmons* and Reeltime's 1995 Yeti drama *Downtime*. To be directed by Keith Barnfather, the story is to be filmed in Devon in early September, and stars *Downtime* actors Beverley Cressman reprising her role as Kate Lethbridge-Stewart, and Miles Richardson as ex-UNIT man Douglas Cavendish. The story sees Kate uncover a scheme to summon the Dæmons back to Earth ...

Howe says of the project: "One of the things that attracted me to *Doctor Who* in the first place was the ideas and concepts. I enjoy thinking through the implications of what was presented on screen, and seeing where that takes us. For example, how powerful is psionic science? Can you animate more than just a stone statue with it? How many Dæmons have visited the Earth? Was Azal really the last of his race, or did he just think that ... questions and lateral thinking like this allow you to expand on the original material and to take it in new directions." *Dæmos Rising* will be released in October as a Region 2 DVD priced £15.99 and on VHS at £12.99.

Besides *Dæmos Rising*, several other new titles have been announced by Reeltime Pictures. October sees the drama *Mindgame* re-issued on DVD, while November sees all-new *Myth Makers* interviews with Barry Letts and Terrance Dicks issued on DVD and VHS, Rounding off the year is a brand new DVD/VHS release *The Doctor Down Under: A History of Aussie Fandom*.

LUNGBARROW ONLINE!



Marc Platt's *Lungbarrow* is to be BBCi's next ebook, beginning on August 22 at *bbc.co.uk/cult/doctor who*. The novel, one of the most notoriously difficult-to-come-by *New Adventures*, will feature brand-new illustrations by Daryl Joyce. *Lungbarrow* was published by Virgin Books in 1997 and was the final *New Adventure* featuring the Seventh Doctor. As the culmination of six years worth of *New Adventures* storylines, the novel sees mysterious forces draw the TARDIS back to Lungbarrow, the Doctor's ancestral home on Gallifrey. The book, which reveals a great deal about the Doctor's mysterious origins, also dovetails neatly into the 1996 TV Movie.

PANOPTICON

Plans for this years PanoptiCon convention continue, with organiser Andrew Beech telling **DWM** that "Only five weeks after our first magazine advert, we have received and processed nearly 400 registrations. If this application rate continues, PanoptiCon tickets will have sold out by early October, leaving none available for sale on the day. Those interested in attending are encouraged to book soon to avoid disappointment."

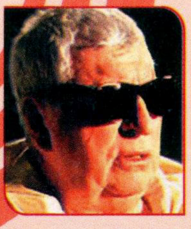
Beech continued, "We are also delighted to announce that we have secured significant backing from the broadcaster UK Gold, which will enable us to fulfil a long-cherished dream of refurbishing to mint condition for display at the event the TARDIS interior set, the two surviving BBC Police Boxes, plus a number of Daleks and other memorable creatures from the show."

DWM will be playing a large part in this year's event, as we are proud to announce the inaugural **Doctor Who Magazine Awards**, based upon the results of our 40th Anniversary Poll, the presentation of which will take place at a star-studded ceremony on Saturday evening, hosted by *League of Gentlemen* star Mark Gatiss. UK Gold will be sponsoring the event, a special 'Golden Moment' award having been created for the occasion.

PanoptiCon takes place over the weekend of 1-2 November at the Hilton London Metropole. More details are available at *www.dominitemporal.co.uk*

WHAT THE PAPERS SAID

A ROUND-UP OF **DOCTOR WHO**'S APPEARANCES IN THE UK PRESS, COMPILED BY **HUW TURBERVILL**



JUNE Broadcasters are belatedly rediscovering the value of cult television, according to *The Scotsman*'s Tom Lappin. He is not happy about it, however, and on May 26 dismisses BBC1's new series *Strange* as "force-fed hokum". *Strange*, he says, "has a little bit of *X-Files* here, a spot of *Doctor Who* there [and] a touch of *The Omen*'s moody atmospherics". He also notes: "One of the former Doctor Whos shows up in the form of Tom Baker, playing a blind monk, with his usual air of understated thespian minimalism. There ain't a robot dog as yet but give them time." ● John Nathan-Turner once remarked that *Doctor Who* had become the new *Morecambe and Wise* – every actor wanted a guest appearance in it. In that case, *Casualty* appears to have become the new *Doctor Who*, according to Marcus Dunk of the *Daily Express* on May 31. "*Casualty* has proved itself a stage where anyone who is – or will be – anyone in British acting has appeared. Like appearing in *Doctor Who* in the Sixties and Seventies, it seems that you haven't quite made it in thespian circles unless a guest-spot on *Casualty* graces your CV." ● *The Edinburgh Evening News*' Ian Brown, on June 10, finds "Scotland's last active *Doctor Who* fan group" in good spirits, despite the absence of new *Who* on television in the 40th anniversary year. "Strange Matter: The Edinburgh Dr Who Group began back in 1978 when the generously be-scarfed Tom Baker had the keys to the TARDIS and the series was at its peak," writes Brown. "It may be long gone from Saturday evening viewing, but the group, who meet in the Claremont Bar, is clearly thriving. 'We usually get between 12 and 20 people,' says Martin, a teacher at Boroughmuir High School. 'We've even had a couple of 12 and 13-year-olds. They've seen the TV Movie or they've watched old episodes on UK Gold. That's how a lot of students first see it, too. It's perfect hangover television, and then they discover they actually like it.'" ● *The Sunday Express* finds a dubious informant who seems to know all about the return of the Doctor. 'SHANE SET FOR DR ROLE' is the headline on June 29, as they reveal: "*EastEnders* star Shane Richie is in talks with BBC bosses to become the new Dr Who. A colleague told us, 'Shane is so pleased. He's always loved Dr Who and watched it as a youngster.'"

JULY We already know Tony Blair's favourite Doctor is Jon Pertwee [see **DWM** 252] but now other MPs are being canvassed by the BBC. According to *The Daily Mirror* on July 4, the Beeb are conducting a survey to mark the 40th anniversary. They want members from all parties to answer, 'Which is the scariest monster?' and 'Did you hide behind the sofa while watching *Dr Who?*' "All completed forms will be entered into a draw," said the BBC's Ruth Garland, "and the winning Member will receive their very own 12-inch remote-control talking Dalek." ● *The Observer*'s Barbara Ellen, on July 6, was freaked out by the Government's new anti-smoking television ads, and wrote: "They are like miniature horror movies. I haven't wanted to scuttle behind the sofa so fast since the heyday of *Dr Who* ..." ● Several of the nationals report Richard E Grant's casting as BBCi's new Doctor on July 11, including *The Guardian* and *The Mirror*. But, perhaps surprisingly, it is *The Daily Star* that devotes most space to the story, with a room for a quote from the actor saying he will play the character like "Sherlock in Space". ● The Fourth Doctor's alter-ego, master impressionist Jon Culshaw, was interviewed in *The Sunday Express* on July 13. Previewing the new series of *Dead Ringers*, he said: "We take the Doctor speed-dating. [In Baker's voice, to a tee.] 'Ah, speed-dating. That must be a way of super-lucent, forward transmission of cross and infinity quantum cursors. I should be able to find a new assistant to replace Sarah-Jane!'"

OUTSIDE THE SPACESHIP

Compiled by Dominic May

SCREAM STARS STATUS
BBCi Doctor **Richard E Grant** plays Father Rothschild in *Bright Young Things* directed by *Death Comes to Time*'s **Stephen Fry**, based on the Evelyn Waugh novel. Due for release on 3 October it also features Grant's co-*Comic Relief* Doctor, **Jim Broadbent** and author **Mark Gatiss**. Grant also plays a retired fairy opposite Jerry Hall in *Tooth*. Series One and Two of **The Scarlet Pimpernel**, in which he starred as Sir Percy Blakeney were released by Stax Entertainment on Region 2 DVD on 21 July.

JEZEBEL KATY **Katy Manning** tested out her new one-woman show *Me and Jezebel* at the Stage-Door Theatre, Bowen Hills, Brisbane on 13 July, a solo rewrite by Barry Crocker and herself of Elizabeth Fuller's story of Bette Davis getting to know one of her biggest fans, inviting herself to stay at the fan's home and still being there a month later.

TOM'S AN ICON Fourth Doctor **Tom Baker** features in a collage of Liverpool's cultural icons by pop artist Peter Blake based on his celebrated album cover for The Beatles' *Sergeant Pepper's Lonely Hearts Club Band*, which was painted for the city's successful bid for European Capital of Culture. *Delta and the Bannermen*'s Ken Dodd was also among the luminaries.

Talking about his recent *Strange* habit as Father Bernard Tom said, "You know I couldn't be in *The Bill* or things like that, it doesn't engage me but stick a frock on me ..." For once Tom was quite serious when answering what he considered his biggest rejection. "I remember being quite shocked after auditioning for *Lord of the Rings* that I was rejected for that," he said. "That really surprised me. But it isn't big rejections for big films necessarily, it's often small rejections you know, or rejections of ideas. Because I got so, not conceited, but I got self-confident over *Doctor Who*, I thought that would rock on forever. It's now 23 years ago since I gave it up. It was the most wonderful part I ever did, and I thought life would go on like that, but it wasn't like that. It's been very up and down, and often I have ideas that people don't like. Usually they think I have bad taste." Asked in June who he would have chosen to replace him as the Doctor, he came up with, "**Graham Crowden**. He would have been superb. His performance in the Nimon story was delicious."

NOBODY FOR FRAZER Since last issue, **Frazer Hines**' *Anybody for Murder?* tour has unfortunately been cancelled, but he may now possibly continue in the Autumn leg of the *Far from the Madding Crowd* tour. Over Christmas he will be at the Theatre Royal, Lincoln as Wishee Washee in *Aladdin*. The Piccadilly Theatre is confirmed as the West End theatre housing **Sylvester McCoy** in *Noises Off*, and it should run until at least 18 October (box office 020 7369 1734).

DID YOU MISS? **Tom Baker** narrating Channel 4's *The World's First Time Machine* on 28 June; Channel 4's 14 July broadcast of *The Moonraker* (1957) featuring **Patrick Troughton** as Captain Wilcox; **Louis Marks**' *Daniel Deronda* picking up another award, best mini-series at the Banff Television Festival on 12 June.

OBITUARY **James Saxon**, who played Oscar Botcherby in *The Two Doctors*, died in July aged 48. He had been appearing at Chichester Festival Theatre in *The Gondoliers* and suffered a heart attack while spending the day with his family. Other notable theatre credits include *The Tempest* with the RSC, *Lady Windermere's Fan* and *The Way of the World*. He worked extensively in TV, including *Jonathan Creek*, *Poldark*, *Murder Most Horrid*, *Sharpe*, *Lovejoy*, *Brass*, *Poirot* and *Vanity Fair*. He also provided the voice of Captain Pugwash in the most recent ITV incarnation, as well as delighting a generation of children as Roland Rat's manager, Darcey DeFarcey.

SANTA BRINGS SHADA

The recent audio version of *Shada*, starring Paul McGann and Lalla Ward will be released as a double-disc CD set by Big Finish this December. The story will be a slightly extended version of what was broadcast on BBCi in May. It will be a good month for McGann fans, because as well as *Shada*, Big Finish will also be releasing the first CD of the recently-recorded Eighth Doctor season, Rob Shearman's *Scherzo*. Also released that month is the third volume in *The Audio Scripts* range. The collection will include the Fifth Doctor Cyber-chiller *Spare Parts*, Eighth Doctor haunted house mystery *The Chimes of Midnight*, Sixth Doctor and Brigadier yarn *The Spectre of Lanyon Moor*, and Seventh Doctor in Ibiza adventure *The Rapture*.

TRISTRAM ON CD

BBC Music releases a double-CD set of Tristram Cary's incidental music – *Doctor Who: Devils' Planets: The Music of Tristram Cary* – on 1 September. It features music from the first Dalek serial, *The Daleks' Master Plan* and *The Mutants*.

SOUND STAGE

The life of Delia Derbyshire, who realised the original version of the *Doctor Who* theme, is to be the subject of a new play. This co-production between the Reeling and Writhing Theatre Company and the Tron venue in Glasgow is due to open in September 2004. As well as the *Doctor Who* theme itself, the play will include Delia's other work, and the music will be performed live using the technology of the time. Great care is being taken to make the play historically accurate, and many of Delia's friends and colleagues have been interviewed. Further details about the production, which has a working title of *Delia Derbyshire*, will be announced shortly at *www.reelingwrithing.com*

GOLDEN WEEKEND

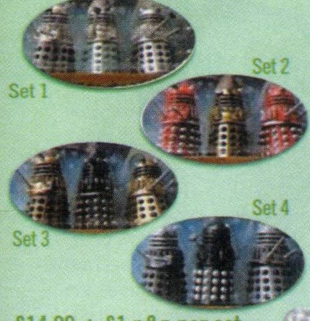
Some details of UK Gold's *Doctor Who @ 40 Weekend* have now been announced. Spanning Saturday 22 and Sunday 23 November, the programming will include one story from each of the seven TV Doctors, which will be determined by a vote from viewers. The vote will be organised through the UKTV website (uktv.co.uk).

STOP PRESS! 'FURY' FIND

Just as we were going to press, news reached **DWM** that footage from Episode 6 of the missing 1967 story *Fury From the Deep* had been found. Totalling around three-and-a-half minutes, the mute film comprises 'alternate' takes from those which made it into the finished story, and focusses on the Weed Creature. More details next issue.

Official Doctor Who Merchandise Suppliers

NEW COLOUR ROLL-A-MATICS


Set 1
Set 2
Set 3
Set 4

£14.99 + £1 p&p per set
Order all four for £60.96

INFLATABLE DALEKS

Heavy duty PVC
4 feet tall
Presentation box
Red, black
or silver
£29.99 each
POST FREE

TALKING DALEK

Silver & black
Black & silver
£24.99 + £2.50 p&p
ORDER BOTH FOR
POST FREE DELIVERY

TALKING DALEKS NEW LIVERY!

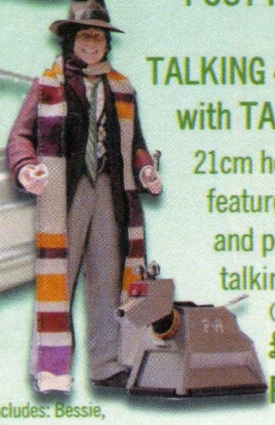
POST FREE
offer until
end of August

RED REMOTE CONTROL DALEK

£69.99 POST FREE

40th ANNIVERSARY GIFT SET

Due November, this Corgi die-cast gift set in presentation film can includes: Bessie, Dalek, 4th Doctor, Davros, TARDIS, Cyberman and K9 £27.99 + £5 p&p
Figures available in pairs, please call for details or check our website
GALAXY FOUR is a distributor of EXCLUSIVE Corgi Doctor Who figures



TALKING 4th DOCTOR with TALKING K9

21cm height,
features 4 phrases
and pull-back action
talking K9 figure
(Due October)
£29.99
POST FREE

FROM THE B.B.C. TELEVISION SERIES DR WHO
STRONG CLOCKWORK with REALISTIC ACTION
MECHANICAL DALEK

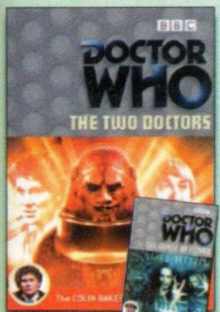
£19.99 POST FREE
Reproduction of the 60s classic
available in black or blue (Due September)

TIN PLATE CLOCKWORK DALEK

www.galaxy4.co.uk

THE TWO DOCTORS DVD

Due 8 September. RRP £19.99 Pre-order for


BBC
DOCTOR WHO
THE TWO DOCTORS
DOCTOR WHO

£17.99
POST
FREE
Pre-order DVD

THE CURSE
OF FENRIC
for £17.99
POST FREE (Due Oct)

DAEMOS RISING

A Dr Who Spin Off Drama from Reeltime Pictures

A chilling new DOCTOR WHO spin-off drama featuring elements from THE DAEMONS and the Yeti drama, DOWNTIME.

Trapped in an isolated cottage, ex-UNIT operative Cavendish thinks he is seeing ghosts. The only person who might understand and help is Kate Lethbridge-Stewart....but when she arrives, she realises that Cavendish is key in a plot to summon the ancient Daemons back to the Earth.
Due November

DVD £15.99 + 70p p&p
or pre-order the DVD
£15.99 POST FREE
VHS £12.99 + £1.25 p&p

DAEMOS RISING

DVD
£15.99
Pre order
POST FREE

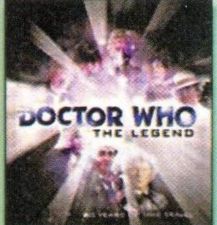
Enhance your laser collection with a fantastic light plinth. Each plinth slowly changes colour to show off the collection to magnificent effect
(Requires batteries)
£9.99 POST FREE

INVASION EARTH

3D image scanned into a
glass block by laser
8cm x 5cm x 5cm
Choose DALEK, TARDIS
or DALEK SPACESHIP
£19.99 each POST FREE

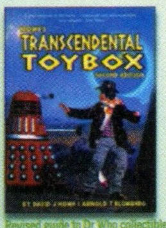
LASER-ETCHED GLASS CUBES

DOCTOR WHO: THE LEGEND

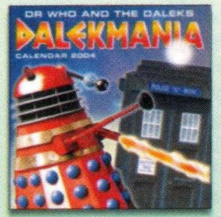

DOCTOR WHO THE LEGEND

Large hardcover
book celebrating
40 years of Dr Who.
Contains 400 pages
and 700 photographs
£39.99 + £4 p&p
Due November

TRANSCENDENTAL TOYBOX


TRANSCENDENTAL TOYBOX

Revised guide to Dr Who collectibles
£24.99 + £3 p&p (Due Oct)

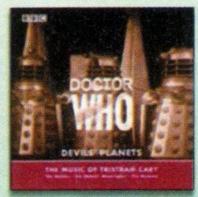

DR WHO AND THE DALEKS
DALEKMANIA
CALENDAR 2004

CALENDAR 2004

£9.99 POST FREE

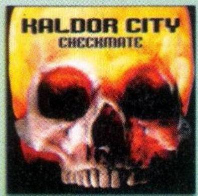
DR WHO REMIX ALBUM:

CD featuring major artists' interpretations of the Radiophonic Workshop £16.99 + 70p p&p Pre-order POST FREE (Sept)


BBC
DOCTOR WHO
DEVILS' PLANETS

KALDOR CITY 5

Part 5 of this thrilling CD series
£10.99 + 70p p&p (Due Sept)


KALDOR CITY
CHECKMATE

DEVILS' PLANET

Electronic and incidental music
by Tristram Carey 2 x CD £16.99
Pre-order POST FREE (Sept)

BIG SCREEN DOCTOR WHO

BIG SCREEN DR WHO

Movie Trading Cards now in stock
36 pack box £49.99 POST FREE
Basic 100 card set £14.99 POST FREE
12 card foil set £14.99 + 50p p&p
Binder with free autograph card £19.99 + £2
Autograph cards - call for details
COMING SEPTEMBER
DR WHO 40th ANNIVERSARY CARD SET
36 pack box £49.99 POST FREE
120 card basic set £14.99 POST FREE
Binder with autograph card £19.99 + £2 OUT NOW

DOCTOR WHO
OMEGA
DOCTOR WHO
DAVROS

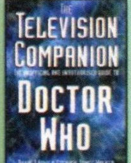
BIG FINISH CDs OMEGA and DAVROS

£13.99 + 70p p&p Pre-order POST FREE
Omega (Aug) Davros (Sept)

BBC RADIO COLLECTION
DOCTOR WHO
AT THE BBC
BBC RADIO COLLECTION
DOCTOR WHO
BBC RADIO COLLECTION
DOCTOR WHO

BBC RADIO COLLECTION

DOCTOR WHO AT THE BBC
A journey through the BBC radio archives
2 x CD Pre-order £13.99 POST FREE (Sept)
MARCO POLO: Missing story soundtrack
3 x CD Pre-order £16.99 POST FREE (Nov)
Coming Nov: POWER OF THE DALEKS
and EVIL OF THE DALEKS plus the 30 minute
radio documentary "MY LIFE AS A DALEK"
5 CD Collector's Tin. £29.99 + £1.50 p&p


THE TELEVISION COMPANION
DOCTOR WHO

THE TELEVISION COMPANION

Revised and updated
guide to Doctor Who
Softcover £14.99
Signed harcover £30
£2.50 p&p each

I, WHO 3
LARS PEARSON

I, Who 3

Volume 3 of
Lars Pearson's
guide to Dr Who
fiction £16.99
+ £2.50 p&p
Still available
I, Who 1 £14.99
I, Who 2 £15.99
+ £2.50 p&p per book

Faction Paradox
THIS TOWN WILL NEVER LET US GO

FACTION PARADOX THIS TOWN WILL NEVER LET US GO

A stand alone novel featuring characters from Lawrence Miles' novels Interference and Alien Bodies
Softcover £11.99 + £1.50
Limited signed hardcover
£24.99 + £2.50 p&p (Sept)

ORDERING INFORMATION:

All items in stock despatched within 24 hours of receiving your order. Credit/ Debit card orders are not charged until items ordered are available.
List items required and send your delivery details with payment by cheque or uncrossed postal order (payable to Galaxy 4). Alternatively pay by Visa, MasterCard, Switch, Solo, or Amex.
We accept orders by post, phone or e-mail. Our shop and mail order service is open 10am-5pm Mon-Sat. Send an A5 S.A.E for our catalogue (or with any postal enquiry)
International customers send 3 IRC's. All p&p rates quoted are UK only - International airmail shipping is charged at cost. We can only accept orders totalling £9.99 or above (excluding p&p)

GALAXY FOUR
493 Glossop Road, Sheffield, S10 2QE
0114 2684976 or 0845 1662019

COMING UP...

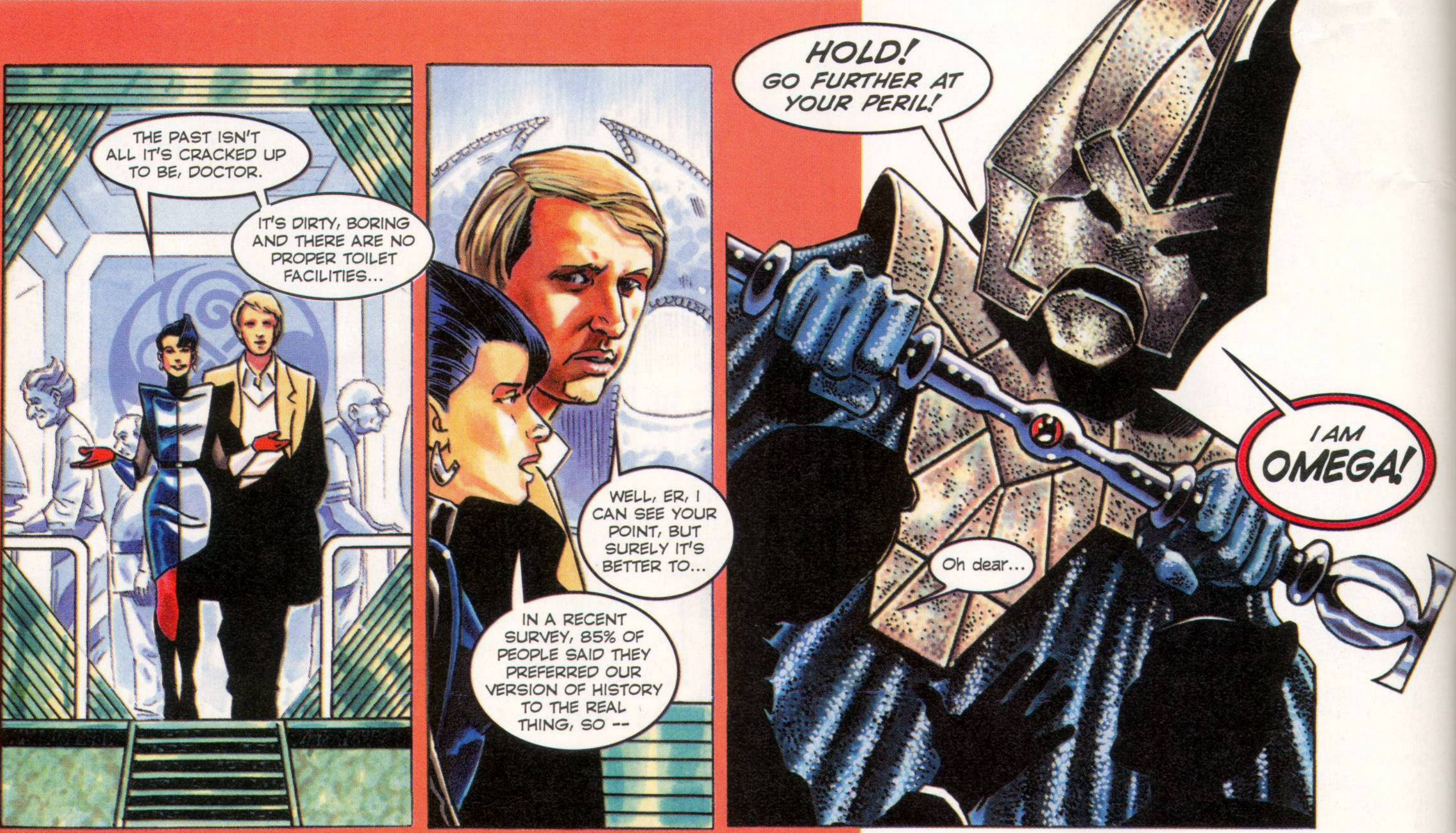
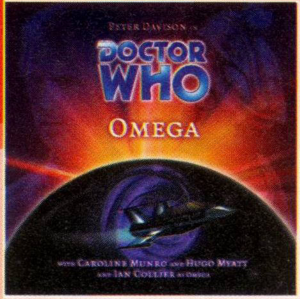

THE PAST ISN'T ALL IT'S CRACKED UP TO BE, DOCTOR.
IT'S DIRTY, BORING AND THERE ARE NO PROPER TOILET FACILITIES...
WELL, ER, I CAN SEE YOUR POINT, BUT SURELY IT'S BETTER TO...
IN A RECENT SURVEY, 85% OF PEOPLE SAID THEY PREFERRED OUR VERSION OF HISTORY TO THE REAL THING, SO --
HOLD! GO FURTHER AT YOUR PERIL!
I AM OMEGA!
Oh dear...

ILLUSTRATION BY MARTIN GERAGHTY


PETER DAVISON IN
DOCTOR WHO
OMEGA
WITH CAROLINE MUNRO AND HUGO MYATT
AND IAN COLLIER AS OMEGA

OMEGA

AN AUDIO DRAMA BY **NEV FOUNTAIN** PREVIEW BY **MARK WYMAN**

RELEASED AUGUST 2003
Featuring The Fifth Doctor
Enemies Omega, astonishingly enough
Setting Omega's ship, the *Eurydice*, and a cruising shuttlecraft
You'll like this if you like ... *The Three Doctors*, *Arc of Infinity*, *Dead Ringers*, popular history presenters, The Flying Dutchman legend, *Brigadoon*, *Faust*
Listen out for an appearance by Zagreus?!
Recorded 4-5 February 2003

The Doctor Peter Davison
Omega Ian Collier
Sentia Caroline Munro
Professor Ertikus Patrick Duggan
Daland Hugo Myatt
Tarpov Conrad Westmaas
Zagreus Jim Sangster
Maven Faith Kent
Glinda Anita Elias

Sound Design ERS
Director Gary Russell

Long ago, *Eurydice* – the starship of Omega – vanished from our universe, during his triumphant detonation of a star. But the legends say that, if you voyage into the Sector of Forgotten Souls, the ship of Gallifrey's greatest solar engineer might reappear ... In fact, thanks to Jolly Chronolidays, you can be sure of it. After all, why bother with the vagaries of time travel, when galactic history can be brought to you, via their very own *Eurydice*?

Since your average Jolly Chronolidays customer tends to be quite ... shall we say, *wrinkly*, the young-looking traveller in seat 6E seems out of place on the shuttle. When the *Eurydice* appears on cue, the Doctor finds himself caught up in a re-enactment of Omega's dangerous feats. But one of the staff is about to lose the plot – and his hand. So why is the Doctor on board? What connection do the star historian Professor Ertikus and tour guide Sentia have to Omega? And if the real Omega was to appear, mightily troubled by his own history, what then ...?

Omega is the first Big Finish script by Nev Fountain, but few contributing to the range have more broadcast experience. As well as script-editing BBCi's *Death Comes to Time*, Fountain is a prolific comedy writer, notably as half of the core duo behind Radio 4-turned-BBC2 hit comedy *Dead Ringers*. Does this mean Fountain is a recent convert to *Doctor Who*? Not a bit of it: as he assured **DWM**, he's been a devotee "Since I was an ickle boy, in primary school. I loved the frightening monsters and everything. I devoured all the Target books, starting with *The Brain of Morbius*. I even used to have dreams of meeting Tom Baker in shopping centres ..."

Curiously, Fountain is now involved in putting Tom Baker impersonator Jon Culshaw into shopping centres within *Dead Ringers*. "My career keeps coming back to *Doctor Who*," he reflects. "I'd never really been involved in fandom, and never intended going into *Dead Ringers* writing lots of *Who* stuff, but Jon Culshaw is a huge fan. The first time myself or Tom Jamison [Nev's writing partner] saw Jon was at a *Dead Ringers* radio recording. He was ringing people as 'The Doctor', talking about Sutekh and the Eye of Harmony, and we thought 'Hello – this guy knows too much!' Tom and Nev are

Mark Wyman

> "NOWADAYS, OMEGA JUST WANTS TO BE REMEMBERED KINDLY ..."
> Nev Fountain on the Time Lord's scaled-down ambitions

currently *Dead Ringers*' principal writers, Fountain estimating they write 80% of the show between them. With the series flourishing on both TV and radio, it's almost year-round work. "It's a show that fits our sense of humour, and we're pretty comfortable writing for it."

Just days before recording *Omega*, Jon Culshaw made a 'Doctor' call to Peter Davison! "We were a bit worried that Peter would be sharper, less approachable than say Sylvester might be," says Fountain. "But actually he was a good stick, and it was nice to have something other than *Who* to talk to Peter about at the *Omega* studio."

Omega's script certainly gave Davison some different material to work with, and at the recording the actor was praising the results. "It's a very well-written piece, very witty – and not everything is as it seems. It's one of those wordy scripts where you thank heavens you don't have to learn everything!" Davison confesses. "Now, I gather Nev was partly behind me being phoned up by 'Tom Baker' the other day, so – thanks a lot!" he laughs with mock umbrage.

This story launches Big Finish's three-story 'villains' sequence. "John Nathan-Turner brought back old villains for the 20th anniversary, so we're doing it for the 40th," says producer-director Gary Russell, explaining that by making all three stories companionless: "It gives us more chance to focus on the character of the villains." Plans for the forthcoming *Davros* and *Master* stories were well advanced when Russell decided to add a solo Fifth Doctor outing. After considering using the Celestial Toymaker, he decided on Omega and offered the slot to Fountain, who submitted his first synopsis in May 2002.

"IT'S ALMOST LIKE IT WAS YESTERDAY, PLAYING OMEGA WITH PETER AGAIN"

Ian Collier on returning to the fold 20 years after **Arc of Infinity**

Mark Wyman

DWM asked Fountain about going from *Death Comes to Time* to writing for Big Finish. "*Death* was my kind of 'in' with *Doctor Who* people but it was a chance thing. Dan Freedman had put a *Who* logo on his door, I e-mailed him and said 'I'm in the next office doing *Dead Ringers*, can I be your consultant?' Previously the only thing I'd done was a fringe play called *My Grandmother Was a Time Lord* at the Canal Cafe Theatre in 1995.

"Once *Death* was winding down, I was getting frustrated, wanting to do my own thing," says Fountain. So I approached Gary with a synopsis which had everything in it – Daleks, Sontarans, Cybermen, all kinds of continuity – and after a long silence Gary said, 'No – that's a bit expensive.' Now as a professional writer you don't keep bashing your head against the window, so that was fair enough. But then Gary e-mailed me, saying, 'We've got this thing about villains, is there any way to squeeze some more life out of this anti-matter chap, Omega?' He was very specific: the Fifth Doctor, no companions, title: *Omega*. I said 'Absolutely!' – and I quite like writing to rules, I don't think my story could function any other way. But it's a great story for Peter to do on his own ..." he teases.

"I see it as a third act for Omega," he continues. "A direct character development: having such a self-contained character was a great benefit, there being only two TV stories about him. In *The Three Doctors* he's swearing vengeance on the universe, in *Arc of Infinity* he's scaled down his ambitions and just wants existence. Now he just wants to be remembered kindly, and also he wants to go home: this universe is a cold unfriendly place to him."

So it's at times a melancholy story, but with comic elements? "I can't write non-comedy, I'm a very satirical writer. I like looking at how history represents people. Think of the rise of the tacky history programmes – the David Starkeys, the Simon Schamas – the sensationalist way of presenting things, running round fields doing re-enactments. Professor Ertikus really wants to know about Omega, it's that hero thing where he's tired of the inconsistent legends. But the Doctor thinks there should be an element of mystery about Omega – the series' notion of heroism. It's fascinating because I've got the least heroic Doctor to play with, and what's the extent of Omega's villainy? Disrupting some office equipment in *The Three Doctors* and killing a gardener in *Arc of Infinity*! Yet the Fifth Doctor seems to leave a trail of destruction ..."

Fountain takes some inspiration from the *Flying Dutchman*, the legendary Vanderdecken's seventeenth century ship lost off modern Cape Town, which reappears to travellers during a storm. "It fitted the idea I'd had, of the ghost ship. Vanderdecken seemed very Omega-like to me; a chap living on the edge of things, having half a life, coming into port once every 100 years. That appealed to me as a starting-point, and there are Faustian aspects too. So it's a tragic story, but a love story as well ..."

Omega sees the return of Ian Collier to his 1983 role, having recently appeared in *Excelis Decays*. What does Collier recall especially about *Arc of Infinity*? "The absolute nightmare of Omega's head! It was made out of fibreglass, and the effects people helpfully put in a sound-activated mechanism for Omega's jaw. But it was so noisy I couldn't hear anything being said to me!" Twenty years on, he's back playing opposite the same Doctor: "Between us, it's almost as if it were yesterday – a bit like putting on a pair of old shoes you know will fit, thought we probably won't sound exactly the same. He's still written as a bit of a megalomaniac, but there's something of Omega's nice side too ..."

On casting Collier, Gary Russell says, "I didn't ask Ian until I had a script ready, but having done *Excelis Decays* with him I knew he'd be up for it." But the story was already announced: "So the first I knew about it," says an amused Collier, "was when the 10th Planet shop asked about doing a signing! So I just said 'I'd better get the job and do it first ...'" he chuckles.

"It's fun to do something with the same character returning," says Peter Davison. "Except we're not filming in Amsterdam..." he says, slightly wistfully. Still, he's not required to run across a city square, covered in Rice Krispies here. "I rather miss that, you know," he deadpans.

Omega also features Caroline Munro, as Sentia. The former model, Bond girl and Hammer heroine was attached to a *Doctor Who* film project around 1990, her husband being one of the intended producers: "Sadly that wasn't to be: Leonard Nimoy was down to direct, we'd wanted Alan Rickman as the Doctor ..." she recalls. "But it's nice to be in the fold now."

"Sentia's a rather complex character, a very interesting lady," says Munro. "You start out thinking she's quite normal, but she changes throughout the story. She does have a very strong link with Omega though. Reading the story was a bit tricky at first – I'm quite dyslexic so it was a challenge to read something with such complicated names, but the actual story's very clever – lots of twists and turns. I think it's great to carry on in this format – it would be nice if Hammer could do the same!"

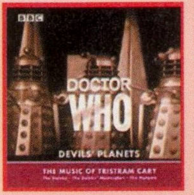
TIME-PATH INDICATOR

SEPTEMBER

MONDAY 1

Novel Doctor Who: Wolfsbane by Jacqueline Rayner [Fourth Doctor] BBC Books

CD Doctor Who at the BBC [presented by Elisabeth Sladen and Nick Courtney] BBC Radio Collection £tba



CD Doctor Who: Devils' Planets – The Music of Tristram Cary BBC Music £tba

SATURDAY 6

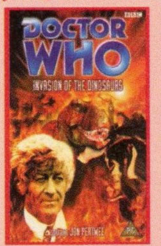
TV Doctor Who: Meglos by John Flanagan & Andrew McCulloch [Fourth Doctor &Romana] UK Gold

SUNDAY 7

TV Doctor Who: Full Circle by Andrew Smith [Fourth Doctor, Romana, K9 & Adric] UK Gold

MONDAY 8

DVD Doctor Who: The Two Doctors by Robert Holmes [Sixth & Second Doctors, Peri & Jamie] BBC Worldwide



Video Doctor Who: Invasion of the Dinosaurs by Malcolm Hulke [Third Doctor, Sarah and UNIT] BBC Video

SATURDAY 13

TV Doctor Who: State of Decay by Terrance Dicks [Fourth Doctor, Romana, K9 & Adric] UK Gold

SUNDAY 14

TV Doctor Who: Warriors' Gate by Stephen Gallagher [Fourth Doctor, Romana, K9 & Adric] UK Gold

THURSDAY 18

DWM Issue 335 on sale Panini Comics £3.40

SATURDAY 20

TV Doctor Who: The Keeper of Traken by Johnny Byrne [Fourth Doctor, Adric & Nyssa] UK Gold

SUNDAY 21

TV Doctor Who: Logopolis by Christopher H Bidmead [Fourth Doctor, Adric, Nyssa & Tegan] UK Gold

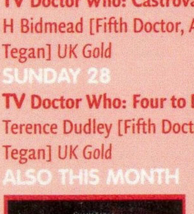
SATURDAY 27

TV Doctor Who: Castrovalva by Christopher H Bidmead [Fifth Doctor, Adric, Nyssa & Tegan] UK Gold

SUNDAY 28

TV Doctor Who: Four to Doomsday by Terence Dudley [Fifth Doctor, Adric, Nyssa & Tegan] UK Gold

ALSO THIS MONTH



Audio Drama Doctor Who: Davros by Lance Parkin [Sixth Doctor] Big Finish

Audio Drama Doctor Who Unbound: Deadline by Rob Shearman [Sir Derek Jacobi as the Doctor] Big Finish £9.99

Short Story Collection Doctor Who: The Muses edited by Jac Rayner Big Finish £14.99

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

Perfect Summer Getaway?

TRY THE WHO SHOP CLUB 18-930

Explore another world of Doctor Who
in our secure website and catalogue
http://www.thewhoshop.com
email: info@thewhoshop.com
Telephone for more info:
020 8471 2356

Travel BACK IN TIME

REPRINTED
Seven Keys to Doomsday Promotionals
SIGNED
by the Doctor - Trevor Martin
Enquire in store

Looking for souvenirs?

Paul McGann Autograph £35
Janet Fielding Autograph £15
Katy Manning Autograph £15
Loads more to choose from in-store!

Get your INFLATABLE MOVIE DALEK

Perfect for the beach at
£29.99 plus p&p

Inter-stellar package Holidays

See the STARS of Doctor Who
with the Mythmakers Tapes
~~£12.99~~ just £5

For a FREE Catalogue
Send an SAE to:
4 Station Parade,
High Street North
East Ham
London E6 1JD

Celebrate 40 years of Doctor Who
with this FABULOUS Corgi
40th Anniversary set
only £29.99 plus p&p

SUMMER HOLIDAY MADNESS!
Special Book Sale for August Bank Holiday Weekend
Discounts on many ranges and titles

Doctor Who and TARDIS are © BBC

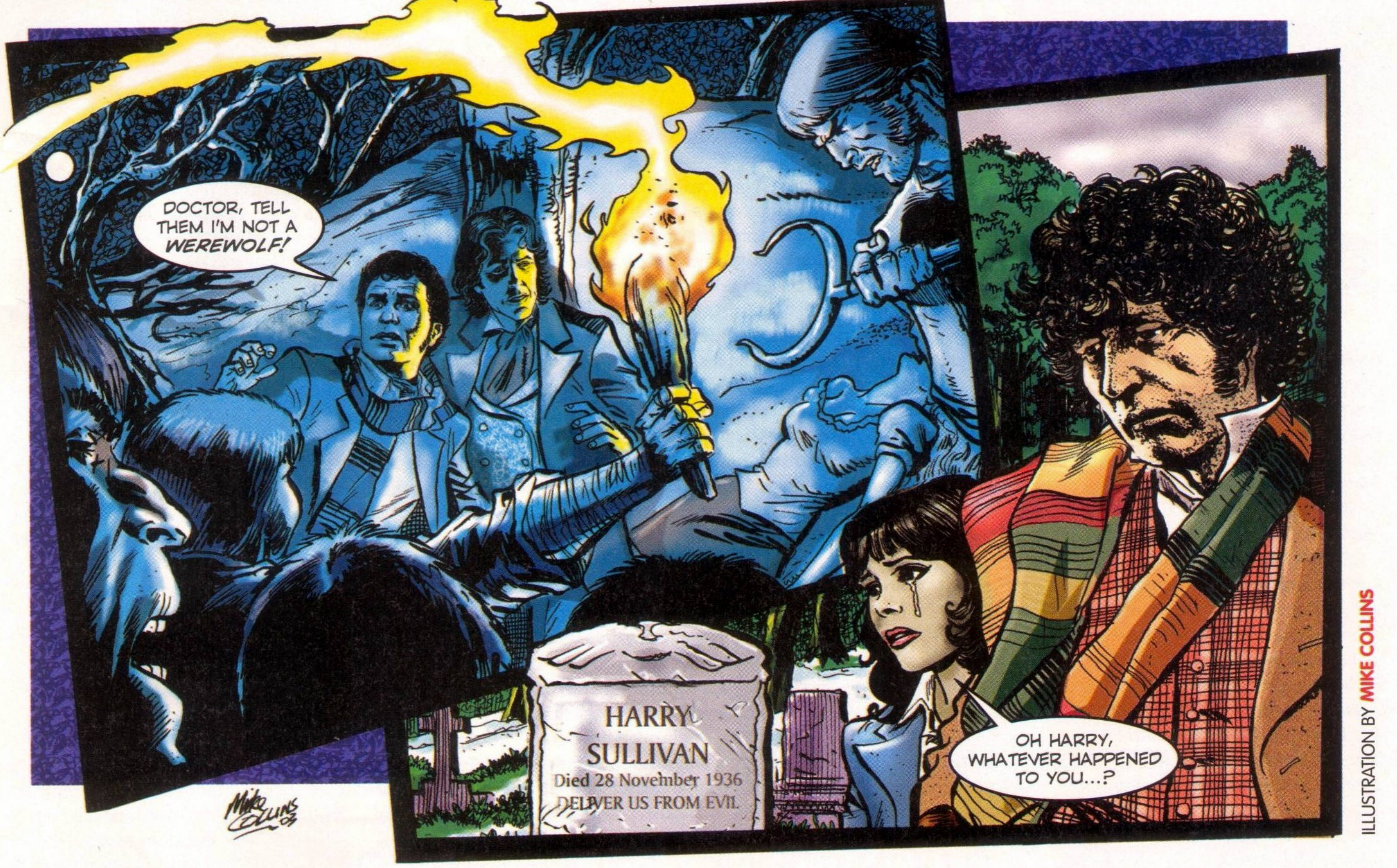
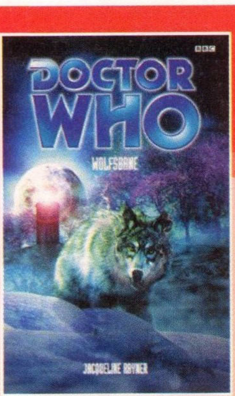

DOCTOR, TELL THEM I'M NOT A *WEREWOLF!*
HARRY SULLIVAN
Died 28 November 1936
DELIVER US FROM EVIL
OH HARRY, WHATEVER HAPPENED TO YOU...?
Mike Collins 03

ILLUSTRATION BY **MIKE COLLINS**

WOLFSBANE

A NOVEL BY **JACQUELINE RAYNER** PREVIEW BY **DAVID DARLINGTON**



RELEASED 1 SEPTEMBER
Featuring The Fourth Doctor, Sarah and Harry, with the Eighth Doctor
Setting Somerset, 1936
Enemies Werewolves, essentially. Although the villagers probably don't like strangers ...
You'll like this if you like ... *Terror of the Zygons*, *The Greatest Show in the Galaxy*, *The Seeds of Doom*, *Grave Matter*, *Kursaal*, Hammer films, *The Wicker Man*, *Loups-Garoux*, *The Beast Must Die*
Say what? "The Doctor was unpredictable, but not senselessly unkind. The door had just shut, that was all. No reason to panic, no reason at all. The TARDIS wouldn't leave without him. But it did ..."

Harry's been shot! Actually, I just wanted to use that line – but he has, apparently, been killed, more or less at the outset of Jac Rayner's *Wolfsbane*. What with *Heritage* and *Loving the Alien* and all, isn't BBC Books getting rather blasé about killing off our favourite characters? "We've played around with really killing companions," responds range consultant Justin Richards, "and 'sort of' killing one. It's pretty obvious in this case it's more of a 'how will they get out of that?' mystery than an 'ooh – how awful, they've done it again'. But yes – it isn't something you can just wheel out ..."

"It's easy to argue that that particular 'hook' is now rather passé," argues Jac Rayner, "but they are all very different treatments of the subject. Killing a companion is a very easy way of creating an impact, as it's someone with whom the reader will already have an emotional bond – and so, if it's done, it has to play a very particular role in the story and not be done just for that impact."

"Although it is of course possible," concludes Richards enigmatically, "that trends like this – and the parallel universes in *Loving the Alien* – are actually part of a wider story that the readers haven't yet quite picked up on ..."

What's Jac Rayner doing writing another novel anyway – as project editor on the EDAs, doesn't she have to think about them more than enough already? "It is very hard to remain a fan of something that's your day-to-day job," she admits. "Working day in, day out on the EDAs, I really didn't fancy writing another one – it would be like being given an extra huge pile of homework. But when Justin suggested a Fourth Doctor and Sarah book – a pairing I love – I realised I could manage to write a book while still tapping into my 'fan' sensibilities. At the same time, I was keen to explore the post-*Ancestor Cell* universe, and I do love the character of the Eighth Doctor. So I just cherry-picked all the bits I wanted to use! There was always the possibility of doing Eighth Doctor 'missing' adventures, since he was left unchronicled for a good part of the 20th century ..."

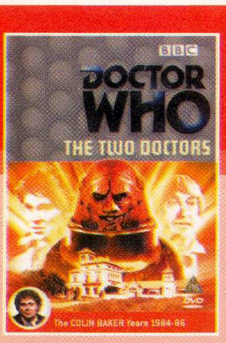
"I've been keen for a while to do 'past Eighth Doctor' adventures," Richards confirms. "There was a sort of natural limit to the number of EDAs we could do in a run set during his time stranded on Earth, but throughout that run it was apparent that he had other adventures, and there's no reason why we can't go back and tell those stories as PDAs. Coupling that with a Fourth Doctor story as in *Wolfsbane* makes it less of a weird and sudden proposition, while also allowing us to test the feasibility and the reaction of the readers."

Wolfsbane isn't the first time *Doctor Who* has alluded to werewolves, as a glance at the boxout to the left will confirm, but Richards believes this novel is, nevertheless, breaking new ground. "*Doctor Who* has never really done the werewolf myths, though I'm not sure why. The closest we've come is *Kursaal*, and that's diluted by being set on another planet and in the future. The early 'werewolf runs amok in isolated community' aspect of the mythos has never been attempted."

"HARRY SULLIVAN IS DESPERATELY UNDERRATED – HE'S JUST FAB!"

Jacqueline Rayner on **Wolfsbane**'s hapless hero

"Justin specifically asked for werewolves," clarifies Rayner, "but I was conscious of *Kursaal* and *Loups-Garoux*. The wonderful thing about using established mythology, is you can have your own take on it without the whole book having to be about it – *Wolfsbane* is, I think, a book about Harry Sullivan which has werewolves in it, rather than necessarily a book about werewolves." And Rayner loves Harry, doesn't she? You can tell ... "I adore him. He's a desperately underrated companion, who was played by a brilliant actor, and I begged to be allowed to use him. He's a wonderfully blithering idiot, but he shouldn't be underestimated on that count. He's fab."



THE TWO DOCTORS

A DVD STARRING **COLIN BAKER** PREVIEW BY **DAVID DARLINGTON**

RELEASED 8 SEPTEMBER

Featuring The Sixth Doctor and Peri, the Second Doctor and Jamie

Enemies The Sontarans and the Androgums

DVD Extras

- Commentary by Colin Baker, Nicola Bryant, Frazer Hines, Jacqueline Pearce and Peter Moffatt
- *Jim'll Fix It: A Fix With Sontarans*
- *Beneath the Lights* – behind the scenes studio footage
- *Beneath the Sun* – behind the scenes location footage
- *Adventures in Time and Spain* – Gary Downie's memories of working in Spain
- *Behind the Sofa: Robert Holmes and Doctor Who* – documentary tribute
- *Wavelength* – behind the scenes radio documentary from 1984
- Isolated Music Track
- Production Subtitles
- Photo Gallery
- Easter Eggs

"The decision to put out *The Dalek Invasion of Earth* left us with a line-up that included Dalek, Cybermen and Ice Warrior stories for the anniversary year," says content producer Steve Roberts when asked about the decision to release this story on DVD. "*The Two Doctors* completed a line-up of the four most popular recurring monsters, plus it gained us some more Troughton and the equivalent of a six-parter."

The Two Doctors features the first DVD contribution of former *Doctor Who* production manager Gary Downie. "Gary had been present during John Nathan-Turner's interview with us for *Resurrection*," explains director Peter Finklestone. "We talked to him briefly at that time about contributing to the DVDs, and he was extremely keen. *The Two Doctors* was the first scheduled disc where we felt Gary had enough of an input into the production process for us to approach him. We were aware he had written in **DWM** about location shooting in Spain, and that he has given lectures to media students on the work of a studio and location manager, so we thought about combining elements of these for a featurette. Ideally, we'd have liked to take Gary back to Seville, but the logistics – even before considering the budget – really ruled this out. He was great fun to work with, though, and we are certainly keen to use him on future DVDs where appropriate."

Following Ed Stradling's successful contribution to *Earthshock*, this disc also sees the début of a new director, Richard Molesworth, contributing a documentary tribute to writer Robert Holmes – although Molesworth is, of course, not a new contributor to the releases *per se*. "I've done the majority of the production subtitles, as well as other bits and pieces, but this was my first taste of directing and producing." The Holmes featurette, as with the majority of the 'extras' on these discs, has the aura of a labour of love ... "Very much so," confirms Molesworth. "I don't think anyone has ever come close to Bob Holmes when it comes to writing *Doctor Who*. Nobody else has had a bigger impact on the programme, and I just love his writing."

Looking at the clips chosen to illustrate this documentary makes it clear how much of Holmes' work is already out on DVD – why is now the time for such a tribute? "My original proposal was for it to be on *The Talons of Weng-Chiang* DVD," says Molesworth, "but there were plans for another extra for that package – which ultimately fell through – which would have bitten into the budget big time. *The Two Doctors* was looming in the schedules, and at the time there were no extras on the table for it, so Steve suggested doing the Holmes featurette on this instead."

Truly we are being spoiled this year with such a plethora of packed, double-disc releases – is this trend set to continue? "Well we've pulled out all the stops because it's the anniversary year," admits Steve Roberts, "so I think people should expect a template based more on releases like *The Ark in Space* in future."

> "I DON'T THINK ANYONE HAS COME CLOSE TO MATCHING BOB HOLMES"
>
> Richard Molesworth waxes lyrical about the subject of his DVD documentary

FALLEN GODS

A NOVELLA BY **JON BLUM & KATE ORMAN** PREVIEW BY **DAVID DARLINGTON**

PUBLISHED AUGUST 2003

Featuring The Eighth Doctor

Setting The Minoan Empire

Enemies Divine Retribution? In bovine form ...

You'll like this if you like ... *Crouching Tiger Hidden Dragon*, the Faith and Darla arcs on *Angel*, Angela Carter, *Camera Obscura*, *The Time Monster*, Mary Doria Russell's *The Sparrow*

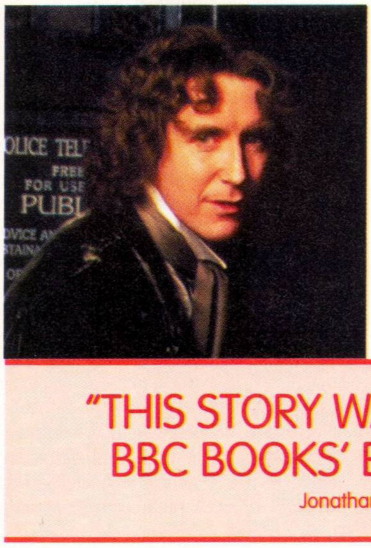
Say what? "Her memories of the first attack were just of the runners shouting the news ... they had come again, could come again and everyone would still be at their mercy. The echoing hollow in her head filled with the words it does not end"

"It's been a joy," says Jonathan Blum on the writing of *Fallen Gods*. "A novella has a focus which you lose in a more sprawling novel, while not being limited to the small canvas of a short story. The form is suited to a single unfolding chain of events, the interaction of a few key characters, whereas our novels tend to stuff it all in and hold the sides. Plus I can have a bigger role in the writing – with my day job, I simply don't have the time to write even the majority of a novel, but I could do the lion's share of a novella."

When **DWM** recently spoke to Kate Orman, she said *Fallen Gods* was rather more her husband's baby than hers. "Lately our collaborations have tended to be led by one or the other," confirms Blum. "This book sprang from two different solo proposals. Kate had a vague PDA idea in a Minoan setting – she's a research junkie, she's loved studying ancient civilisations ever since *The Left-Handed Hummingbird*. Meanwhile I was pitching an EDA proposal, *Sundown*, in a plot-heavy science-fiction setting. At which point David Howe said he'd like to see something from us ..."

"At the Gallifrey convention in February 2002," explains publisher Howe, "I met with Jon and we got talking about the sort of thing I was interested in. It seemed that Kate and Jon had assumed that I might not really be interested in them as I had been fairly critical in print about some of their work, but they became enthused about contributing something where they had the freedom to do pretty much whatever they wanted."

"Kate had a setting but no characters," Blum continues, "I had characters but no usable setting ... and there were some nice resonances between the two. So together we worked out what the lot needed to be about. What crystallized the storyline for us was September 11, and our thoughts about how people deal with the aftermath of such tragedy. The Minoan empire resonated nicely with that – they were an unchallenged superpower hit by an unimaginable disaster, and became a legend of a greedy island laid low by the gods for their arrogance. Also, the story was very much shaped by Justin Richards' Eighth Doctor – a man who has done a huge, necessary, but appalling thing, and who grapples with the consequences every day – and by us having our enthusiasm for the character rekindled by Lloyd Rose's fabulous novels. I really wanted to write for that Doctor – a magical, dangerous figure, who will go down into hell and pull his way out the other side, and who might pull you through there as well!"



> "THIS STORY WAS SHAPED BY THE BBC BOOKS' EIGHTH DOCTOR..."
>
> Jonathan Blum on the cut of his leading man's jib!

UNBOUND: DEADLINE

AN AUDIO DRAMA BY **ROBERT SHEARMAN** PREVIEW BY **BENJAMIN COOK**

RELEASED SEPTEMBER 2003
Featuring Martin Bannister
Enemies Regret and remorse
Setting A nursing home; inside the spaceship
You'll like this if you like ... *An Unearthly Child*, *The Chronicles of Narnia*, Beckett's *Endgame*
You won't like this if you like ... *Juliet Bravo*
Listen out for the obligatory bug-eyed monsters ...
Recorded 12-13 June 2003

Martin Sir Derek Jacobi
Susan Genevieve Swallow
Philip Peter Forbes
Barbara Jacqueline King
Sydney Ian Brooker
Tom Adam Manning

Sound Design Nicholas Briggs
Director Nicholas Briggs
Producer John Ainsworth

Juliet Bravo scriptwriters don't just vanish into thin air. That is, except one. Whatever happened to Martin Bannister? For the best part of a decade, fandom has 'mislaid' one of the programme's most controversial contributors. It took us ages to track him down. Although residing in a nursing home, Bannister agreed to give **JBM** his first *ever* interview. As fate would have it, it appears also to have been his last ...

"It was a bit of cheap Saturday night viewing, that's all. Something to carry the family over from the football scores to *The Generation Game*," he said. "It seems to me that if you're trying to analyse *Juliet Bravo*, as you and your friends obviously do, you're missing the point of it! You need to broaden your horizons. Perhaps if you'd grown up on a diet of *Dr Who*, rather than bland police series, you'd be something more than a journalist for a niche magazine!"

Meeting Martin Bannister only a few hours before his untimely departure from this earth was an uncomfortable experience. The man responsible for 14 of the worst *Juliet Bravo* serials ever written was, frankly, insufferable. "You want an interview," he hollered, "I'll give you a bloody interview." The holy grail of *Juliet Bravo* celebrity features was not turning out as I had hoped. "When I was young, I wrote plays of dazzling sophistication and intellectual rigour. As the years go by, you scale down your ambitions, you'll pride yourself that you can always meet deadlines, then you'll be proud if no one sacks you when you stop being able to meet them.

"I was never sacked in my whole professional career. I'll have you know, that *Crossroads* thing was a mutual decision and *Dr Who* wasn't my fault. You end up with nothing left to write, because you've nothing left to say ..." And *Dr Who*, by the way, was some 1960s sci-fi telly show that never reached the screens; Bannister was commissioned to write the first episode, apparently. "It would have been my first TV job," he said. "There was a grumpy old rag-and-bone man who lived in a police box. It was bigger inside than outside, that's right. And it could fly out to the stars. Or back into history. Yes, that's where the rot set in. Do you think that's why I've been dreaming about it? Could that have been where it all went wrong?"

Juliet Bravo scriptwriters don't just vanish into thin air. I mean, it's impossible. Dissolving like vapour in the breeze – people don't do such things. That is, except one. Whatever has happened to Martin Bannister?

"COULD DR WHO HAVE BEEN WHERE IT ALL WENT WRONG FOR ME?"

Juliet Bravo writer Martin Bannister on his ruined career

Hottest Products – Hottest Prices

Red Remote Control Dalek £65.99
12" tall with rotating head, flashing lights and authentic commands. Works on 27 MHz. p&p: £4.00. (silver/blue or black/silver still available).

Retro Tin Clockwork Dalek £17.99
Wind it up and watch it go! 12cm high, 2 colours – black or blue. p&p: £2.00.

Talking Daleks £22.99
6" high, 5 commands and flashing lights! Two New colours – silver/black or black/silver.
p&p: £2.50 each.

www.parallel-worlds.co.uk

Inflatable Movie Dalek
Your chance to blow up a dalek! *4 foot tall and made of heavy duty vinyl. 3 colours available limited to 3000 each – red, black or silver.* ***£27.99.*** *£3.00 p&p each*

AUDIO

Omega £12.99
A telepathic message prompts the 5th Doctor to travel to where, thousands of years ago, Omega's ship vanished whilst detonating a star. Suddenly, the ship reappears...

Doctor Who Unbound 4: He Jests At Scars £8.99
The latest in the series.
SEPTEMBER RELEASES
Davros £12.99
Davros, creator of the daleks, is now working for mankind's benefit. Has Davros redeemed himself? The sixth Doctor doesn't think so – but is he always right?
Doctor Who Unbound 5: Exile £8.99
The penultimate story in the six CD series.

We stock a large range of Doctor Who merchandise. Ask for our latest catalogue.

This months Super Savers

Book of Monsters £12.99
Over 200 of the Doctor's greatest foes brought together in one book. *Was £16.99*

Ace: The Inside Story £12.99
Behind the scenes stories and interviews with over 300 never before seen photos, plus original sketches from the shows special effects. *Was £17.99*

Cybermen £5.99
A celebration of one of the most popular of Dr Who monsters including history, novels, merchandise and comic strips. *Was £8.99*

On Location £13.95
The most comprehensive listing of Doctor Who filming locations ever published. *Was £17.95*

Regeneration £12.95
The story of the period between the end of the TV series in 1989 and the creation of the television movie seven years later. *Was £17.95*

The Eighties £10.99
The 80s saw Tom Baker leave the show and Peter Davison, Colin Baker and Sylvester McCoy all became Doctors. A meticulous account of this period. *Was £14.99*

Daleks Book £6.99
The complete story of the Time Lord's greatest foes including a complete episode guide. *Was £8.99*

Postage: £3 the 1st book, £2 thereafter up to £9 maximum.

Postage: £1.00 per item unless stated otherwise. | Prices marked in red are available only by mail order until 30th September 2003.

PARALLEL WORLDS
7 Church Arcade, Bedford MK40 1LQ. Tel: 01234 359152. sales@parallel-worlds.co.uk

IT'S THE END, BUT…

BY **THE WATCHER**

In these clammy days of post-modern TV theme nights, and post-ironic "I Heart the Seventies" shows, and post-watchable where-are-they-now schedule fillers hosted by Dale Winton, it's increasingly difficult to imagine that there was ever a time when *Doctor Who* and *Blue Peter* weren't buried beneath an avalanche of nudge-nudge jokes and wink-wink retrospectives. But before it was fashionable to crack wilting witticisms about wobbly sets, or Daleks and staircases, or Richard Bacon's recreational habits, or Peter Duncan's movie career, *Doctor Who* and *Blue Peter* were nothing more or less than a pair of rather decent TV shows that were enjoyed without irony by a very large number of children.

Both shows still exist in one form or another to this very day, although I confess I sometimes find it difficult to recognise either. But then, maybe that's because I'm not seven any more. When I was, *Doctor Who* and *Blue Peter* made up a substantial part of my cultural agenda, and often in a curiously symbiotic fashion. I don't just mean that *Blue Peter* would occasionally feature an item about *Doctor Who*, although of course it was magical when it did (I was gratified, and somewhat emotionally wobbled, to discover how vividly I remembered the puppet theatre clips on the *Talons* DVD). No, there was more to it than that. To my impressionable eyes, there was a kind of ongoing correspondence between the two shows.

In my memory *Horror of Fang Rock* is always inextricably linked with the heart-stopping spectacle of Lesley Judd's harness snapping as she was winched to the Bishop Rock lighthouse in a gale-force wind. Sarah-Jane's vertiginous escape up the Thal rocket in *Genesis of the Daleks* was a fantasy variation on John Noakes' equally alarming ascent of Nelson's Column. The adventures, the courage and the eccentricities of John, Val, Lesley and Peter made them just as much my weekly heroes as the Doctor, Jo and Sarah ever were. And they often ended up going to the same places in any case. I'd flown with Lesley on Concorde and followed John around the Gladstone Pottery museum long before the Doctor ever got there.

"IN MY YOUNG EYES, **DOCTOR WHO** AND **BLUE PETER** WERE IRREVOCABLY LINKED…"

As with *Doctor Who*, I felt deprived when *Blue Peter* went off the air for its summer break. As with *Doctor Who*, I occasionally received *Blue Peter* annuals from obliging aunts (they were generally rather better than the *Doctor Who* annuals, benefiting from more photo-features and fewer mentions of the Eye-Spiders of Pergross). And as with *Doctor Who*, the comings and goings of the show's regular line-up formed small but significant marker-buoys in my own rites of passage through childhood. I was nearly as upset by Lesley Judd's departure as I was by Elisabeth Sladen's. And in those days of blissful ignorance, the arrival of a new "companion" on either show was shrouded in uncertainty. You wouldn't know that you were watching a new *Blue Peter* presenter until they'd already guest-starred in their first film report. Chris Wenner was smuggled into the *Blue Peter* line-up in the guise of a waterskiing instructor. The legendary Simon Groom made his debut appearance as an amateur DJ during a film report on 1978's vogue for *Saturday Night Fever*-style discotheques. The shock revelation that this gangly youth was to join the team wasn't disclosed until the end of the item, when John and Lesley, delivering their customary "We'll be back on Thursday" spiel from the disco floor, were suddenly joined by Mr Groom, who looked straight into camera for the first time and announced "And I'll be introducing the new *Blue Peter* puppy!" I was every bit as surprised by this unexpectedly dramatic twist as I was by Harry Sullivan's barging into the TARDIS at the end of *Robot*.

A dragon lives forever, but not so little boys, and Simon Groom's arrival marked the end of my personal golden age of *Blue Peter* – certainly not a slight on Mr Groom's abilities, merely a reflection of my advancing years. Ah, Simon Groom. What a magnificent man. A few years later he'd be the lynch-pin of the best ever *Blue Peter*/*Doctor Who* crossover item, namely the *Five Doctors* publicity puff from November 1983. It appeared in the very same show as the infamous report about the vandalism of the *Blue Peter* Italian sunken garden, but the *Doctor Who* item was far funnier. There's Peter Duncan mangling his lines (he can't decide whether to say "those" or "they", so he says "theys" instead; he reports that the Doctor "came agup against" the Sea Devils; he can't get the word "replicate" out, so there's an agonising pause before he forlornly blurts out "do a replica"). There's Simon Groom's relentlessly metronomic timing as he introduces the Raston Robot as a "bran – noo – alien", and his deadpan ennui as he reacts to the ensuing clip with a devastatingly insincere "Wouldn't like to meet one of them in a dark alley." There's the heartbreakingly tragic state the monster costumes are in, combined with the heroically misguided attempts of their inhabitants to bring them to life (the rotating, eyeless Sea Devil is especially mournful).

Above all, there's the fact that Peter Davison and Richard Hurndall haven't quite agreed about whether they're appearing as themselves or as their characters. A reluctant Davison has evidently been coaxed into his costume, but that's as far as he's prepared to go: notwithstanding Simon Groom's attempts to address him as "Doctor Five", it is resolutely the urbane, sensible Peter Davison who answers back. By way of contrast, Richard Hurndall appears to have ingested some First Doctor Magic Mushrooms and is quite unstoppable: "Welcome to you from the Time Lords!" he chortles delightedly. "Oh yes indeed there is, tomorrow morning!" he cackles shrilly, fingers a-waggle, when pressed to reveal whether there will be a presentation ceremony for the Variety Club Sunshine Coach. This enticingly Brechtian clash of performance styles is resolved in a scripted coda, as the hapless Davison bows to the inevitable and goes through the motions of a Doctorish disagreement with his ersatz predecessor about which of them will defeat the monsters in *The Five Doctors*. Then Simon Groom turns to camera, shrugs with awkward resignation, and delivers the killer pay-off: "I see – it's the old problem. You'll just have to watch on Friday night to find out."

It's easy to laugh (I know I do), but you'd need a heart of stone not to be touched by the innocence and optimism of the eternal *Blue Peter*-*Doctor Who* axis. In my heart, they came on together, and they went off together. But wherever they go, and whatever happens to them on the way, in that enchanted place in the 1970s a boy and his *Blue Peter* puppet theatre will always be playing … DWM

THE FINAL TEST

WHAT CONNECTS:

1 Ping-Cho [pictured], Salamar, and Countess Scarlioni?

2 *The Talons of Weng-Chiang*, *The Horror of Fang Rock* and no others (unless you count *The Five Doctors: Special Edition*)?

3 Zarbi, Marshmen, and the passengers and crew of Golf Victor Foxtrot?

4 *Frontier in Space*, *Kinda*, *Timelash*, *Delta and the Bannermen*, and *Ghost Light*?

5 An anti-matter portal, an oriental arachnid, a dangerous flower, some forbidden documents, and a sacred totem?

6 *The Chase*, *The Daleks' Master Plan*, *Pyramids of Mars*, *City of Death* (fleetingly), no others?

ANSWERS FROM ISSUE 332:

1 They were all impersonated by Kamelion

2 All feature a character called the Marshal

3 All killed by diseases (Masters in *Doctor Who and the Silurians*; Wester in *Planet of the Daleks*; Olvir's sister in *Terminus*)

4 They have all been credited to more than one actor within the same story

5 They all feature volcanic eruptions

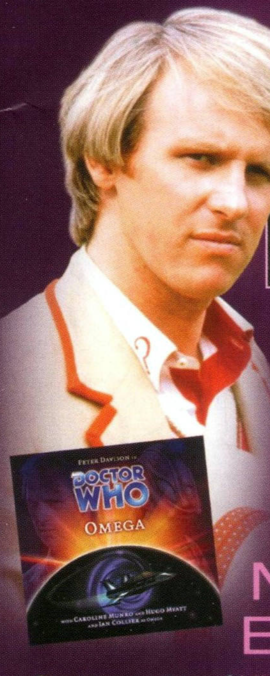
6 The actors who played them (Emrys James, Rachel Davies, Janet Fielding, Geoffrey Beevers) all appeared in the 1980 TV series *Hammer House of Horror*, transmitted on the same nights as Season Eighteen of *Doctor Who* (Emrys James' episode was shown on the same day as Part Three of *State of Decay*!)

Grayswandir

10thplanet

Don't miss another month of great celebrity events at 10th Planet!

Saturday August 30 • 12.00 - 3.00pm


PETER DAVISON
DOCTOR WHO
OMEGA
WITH CAROLINE MUNRO AND HUGO MYATT AND IAN COLLIER AS OMEGA

PETER DAVISON
IAN COLLIER

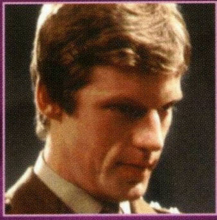
Signing copies of OMEGA and official photographs
Big Finish CD: £13.99 plus £1.50 postage
Photographs: £8.00 each, plus £1.00 postage

MICHAEL JAYSTON
BONNIE LANGFORD

Signing copies of UNBOUND: HE JESTS AT SCARS and official photographs Big Finish CD: £9.99 plus £1.00 postage. Photographs: £8.00 each, plus £1.00 postage. Bonnie will also be signing copies of her new music album JAZZ AT THE THEATRE. CD: £10.99 plus £1.00 postage

---

Saturday September 6 • 12.00 - 3.00pm



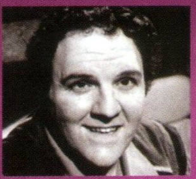
NICOLA BRYANT
JACQUELINE PEARCE
CLINTON GREYN

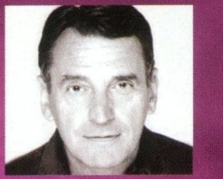
signing copies of THE TWO DOCTORS and official photographs
DVD: £19.99 plus £1.00 postage. Photographs: £8.00 each, plus £1.00 postage

RICHARD FRANKLIN

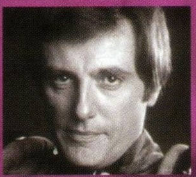
signing copies of INVASION OF THE DINOSAURS and official photographs
Video: £12.99 plus £1.50 postage. Photographs: £8.00 each, plus £1.00 postage

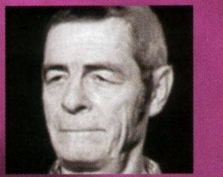
BLAKE'S 7 COMES TO 10TH PLANET!



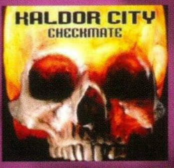


Saturday September 20 • 12.00 - 3.00pm: DAVID JACKSON and **STEPHEN GREIF** will be signing copies of BLAKE'S 7 SEASON ONE on DVD, the new LIBERATION book and official photographs



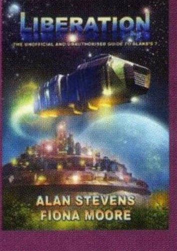


PAUL DARROW and **DAVID BAILIE** will be signing copies of KALDOR CITY: CHECKMATE with writer ALAN STEVENS. Official photographs will also be available: £8.00 each plus £1.00 postage



KALDOR CITY: CHECKMATE Pre-order your signed copy of the latest title in the acclaimed spin-off series. £10.99 plus £1.00 postage

BLAKE'S 7 SEASON ONE A deluxe DVD box set. Pre-order your signed copy! copy! £49.99 plus £3.00 postage. Price and release date are subject to change



LIBERATION: AN UNOFFICIAL GUIDE TO BLAKE'S 7 An extensive new reference book for the entire series! Pre-order your signed copy! Standard edition: £9.99 plus £2.00 postage. Collector's hardback: £29.99 plus £3.00 postage

DOCTOR WHO 40 1963-2003

10TH PLANET CELEBRATES 40 YEARS OF DOCTOR WHO

November 22 - 23: Meet **PAUL McGANN**, NICHOLAS COURTNEY, INDIA FISHER, STEPHEN THORNE and a host of other great guests

36 Vicarage Field Shopping Centre, Ripple Road, Barking, Essex, IG11 8DQ
Telephone: 020 8591 5357 Email: sales@tenthplanet.co.uk Website: www.tenthplanet.co.uk

Advertisement by Collinwood: www.collinwood.net/design

BBC

DOCTOR WHO

40TH ANNIVERSARY 1963-2003

THE TWO DOCTORS DVD

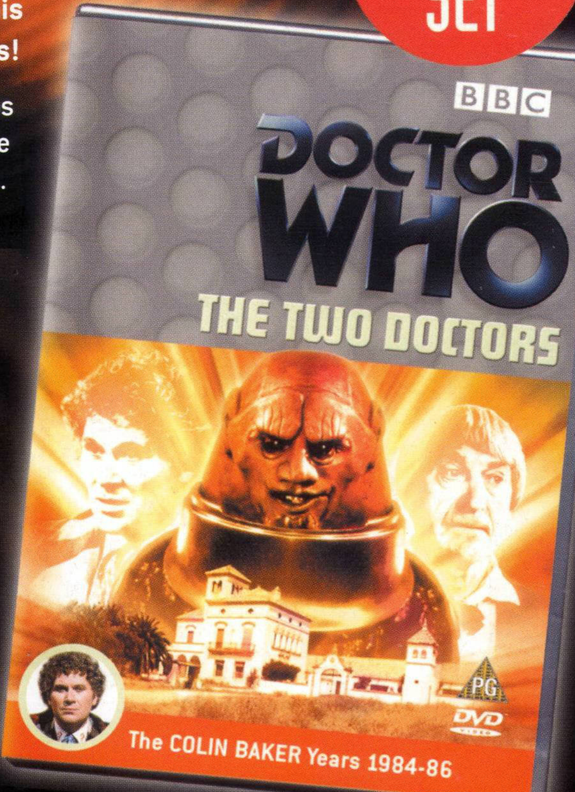
2 DISC SET

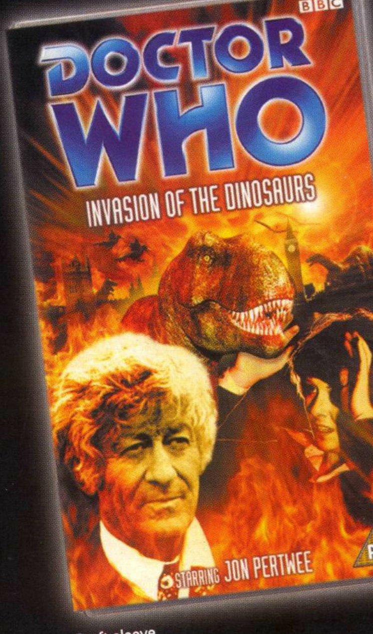
Patrick Troughton and Colin Baker join forces in this classic adventure featuring the dreaded Sontarans!

A brilliant scientist, allied with the Sontarans, kidnaps the Second Doctor in order to obtain the key to time travel – a secret found only in a Time Lord's genes...

DVD SPECIAL FEATURES

● **Commentary** by stars Colin Baker, Nicola Bryant, Frazer Hines, Jacqueline Pearce and director Peter Moffatt ● **'A Fix with Sontarans'** a short mini-episode from 'Jim'll Fix It' (approx 10 mins) ● **Behind the Sofa - Robert Holmes & Doctor Who** a featurette about the work of the acclaimed Doctor Who writer and script editor (approx 45 mins) ● **Beneath the Lights** in studio during recording of Part One ● **Beneath the Sun** VHS-sourced raw takes from the location filming in Spain ● **Adventures in Time and Spain** Production Manager Gary Downie talks about the trials of working in a foreign location ● **Wavelength** a radio production from 1984 following the cast and crew as they record the story ● **Isolated music soundtrack** ● **Programme and Commentary Subtitles** ● **Subtitle Production Notes** ● **Photo Gallery**





Draft sleeve

INVASION OF THE DINOSAURS VHS

The final Jon Pertwee story to be released on video - complete your collection!

Arriving in 20th Century London, the Doctor and Sarah find the city evacuated due to the unexplained appearance of prehistoric monsters. They discover that the dinosaurs are being brought through time as part of a conspiracy to start civilisation afresh...

Available from 8 September 2003 at

MVC pay less discover more

stores nationwide www.mvc.co.uk

and all good video stockists